THE ETUDE

October 1947



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OCTOBER, 1947

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and Choir Questions Answered.....



Editorial

ANY PEOPLE think that fat, pudgy Phineas Taylor Barnum (1810-1891), Connecticut Yankee exhibitionist supreme, was the father of all ballyhoo. Bless you, ballyhoo in all probability goes back to the pyramids! One need only listen to the mountebanks at the street

fairs in the older countries to sense the antiquity of the calling. Probably Barnum was the first to apply his eloquence to a great musical artist. When he induced Jenny Lind to come to America, she was already a tremendous success in Europe. The late Edward B. Marks, in his entertaining "They All Had Glamour," writes of the Swedish prima donna: "In London, every time she sang, the walls of the Opera House bulged, prices were boosted sky-high, the flowers from admirers would have filled several florist shops. thunderous applause shook the rafters, tears of pleasure streamed down the faces of ecstatic females, the Queen's presentation bou-

quet lay at her feet, and the whole Royal Family attended." Jenny Lind, then, already had a great reputation. Barnum merely exploited her with circus-like ballyhoo, just as he did Jumbo, General Tom Thumb, and the long parade of freaks which appealed to his curious genius. His interest was not in Jenny Lind or in music, but purely in the dollar sign. Jenny Lind was more valuable to Barnum than the Bearded Lady or the Dog-Faced Boy, only in that her gate receipts were larger. He was a mercenary virtuoso.

When Jenny Lind did come to America, Barnum actually got a little known Boston amateur singer, Ossian E. Dodge, to purchase at auction for \$625.00, the first admission ticket to Jenny Lind's first concert in the center of culture of the New World, Boston, the Athens of America. Barnum actually induced Jenny Lind to pose for a photograph with himself and the said Dodge. Dodge then circulated this picture in immense numbers, to increase his popularity. Jenny Lind was a big-souled, wholehearted woman. No wonder she became disgusted with Barnum's ballyhoo and paid him \$32,000.00 in order to get out

of her contract and save her artistic dignity! Her conception of reputation was, that the only kind worth while was that which was earned through merit, and not the reputation which was blown up by ballyhoo.

William Shakespeare reserved for Jacques in "As You Like It" some of his most notable thoughts, and in the powerful soliloquy, "All the world's a stage," when he describes the soldier as "seeking the bubble reputation even in the cannon's mouth," he gave the word a connotation which always will be associated with reputation. However, as all engaged in music know, if reputation is a bubble, it is an indispensable one. Like a bubble, it may vanish with a pin prick, and many of the finest reputations of yesterday have evaporated because of some stupid blunder in artistic or in personal behavior. There is no question that to the musician a well cultivated, legitimate reputation is of priceless importance. His hard-earned fame brings him patronage and influences his income. This must be based upon real worth and the proper kind



EFECELE PARELE

ADMISSION \$625.00

Ossian E. Dodge paid \$625.00 for a ticket to the Bos-

ton concert of Jenny Lind, managed by P. T. Barnum

of publicity. Theodore Leschetizky and Leopold Auer did not attain their high standing through circus parades or flashy tricks of press agents. They attained it through the amazing achievements of their pupils.

The professed reputation seekers, who are really notoriety seekers, apparently will go through hell fire to make certain they are noticed. They are the world's front line exhibitionists. They are the boys who jump off bridges, the pole sitters, the human flies who scale skyscrapers, the dare-devils in airplanes and automobiles who make a circus of death and say, "Give me death, if necessary, but don't fail to see me do it." We would prefer to think of a musical reputation as being a rare jewel, a talisman of destiny, to be preserved as one of the most precious of treasures.

Alas, in the public mind, reputation is often confounded with

temporary notoriety. A French comedienne of the late Nineties, Anna Held, known largely for her exophthalmic grimaces, was introduced to America by her press agent with the story that she bathed daily in a milk bath, which of course she never did. Yet this story was used so much in the press that there can be no question that this raised her box office receipts. A few years later she was literally unknown. Compare her career with that of the great Rachel (1821-1858), the brilliant French tragedienne whose position in dramatic history is still honored, or with Booth, Forrest, Macready, Garrick, or Henry Irving, all long since dead but abundantly acclaimed by the dramatic historians of their day.

How are musical reputations made? This depends very largely upon what you consider a reputation. Some alleged reputations in music are not reputations at all, but rather a structure of fabrications furbished by some of the tribe of scribblers who have forsaken honesty, integrity, or even decency to circulate fictitious reports, exaggerated rumors, and ridiculously false statements about their duped

clients. Their motto seems to be, "Get it in print or on the air," no matter whether it is true or not. Their creed apparently is, "It is far better to publish even a lie than nothing at all."

These cheap professional tricksters who haunt the newspaper offices with a "line" of pseudology* that would shock even a Baron Munchausen, hoping to find sensational editors who will print their spurious stuff, are of course wholly different from the legitimate publicity men and more especially the public relation counsels, whose main object is to see that their clients are truthfully and honestly represented through statements based upon facts. The latter go to the greatest possible pains to form public opinions which are favorable to their clients, not merely for the present, but for years to come. This form of publicity is structural, in that it becomes a part of the career of the client as a public

However, many young people seem to think that reputation is so

* Pseudologist! My, what a dandy sixty-four dollar word for an ordinary liar l

MISCELLANEOUS

Band Questions Answered... Voice Questions Answered...

The Pianist's Page



More Help in Reading

The reading problem is another headache that we

paths to follow is the interval "feel" road, . . . Show

. then without looking at the keyboard let him

play any white-note third with any fingers anywhere

on the piano. At first it doesn't matter where or what

the notes are so long as he looks at the third on

the card, and then plays a third on the white keys

without looking at the keyboard. It is of no con-

sequence whether he plays a major or minor third

or a third above or below . . . "flash" various thirds,

and if treble clef is shown, he uses right hand; bass

clef, left hand. (You remind him of course that a

this up with thirds which contain any black key plus

In this case insist that the sharp or flat (black key)

be played as it appears in the notation (top or bottom

note) but do not require the actual notes. Drill thor-

oughly on all these, and add black-key thirds also:

If you require a definite fingering you will of course

the beginner the notation of any simple third;

by Dr. Guy Maier

Music Educator

. Then combine thirds and fifths in triads. In the "flashes" don't forget to use melodic notation

and remember that it would be quite okay to play the above (for instance) as G-sharp, A, C-sharp or E-flat, G, B-flat-just so long as black, white, black Now proceed to sevenths; same process, by way of





never seem to cure. For years I have offered pills and Up until now the pupil has been trained to read space, space, or line, line, and so forth. . . . Now work panaceas in these columns . . . (See especially the last one on the Round Table page, December, 1945) with seconds. Again, make no distinction between . . But the entreating "Reading" letters still arrive! major and minor. Then tackle fourths always read-Always remember that reading must begin with ing from the bottom, and explaining that line, space, the very first lesson, and you must never for a moor space, line intervals are seconds, fourths, sixths, ment cease to drill on it. One of the most important and octaves

The objective of these drills-which must be done daily over a period of many weeks for a few minutes freer staccato but in much improved rhythm and at lessons and in home practice—is to enable the endurance hand to grash the keyboard space and stretch of each interval the moment it is seen-always without looking Gradually the correct notes must be read found and played by the student the instant the card is flashed. Confidence and speed are thus facilitated by first reducing the frightening reading complications to its lowest denominator, namely interval space recognition and keyboard feel. . . . Is it any wonder that without such a process of simplification few students stand the chance of becoming fluent readers?

Sense and Nonsense

During my extensive travels over the country flashes third is always line-line or space-space.) . . . Follow of humour and wisdom keep popping up all along the way. . . . A sign in a music store admonishes: "Music is the Food of Love . . . Why starve yourself?" . . Good sense, I call that! . . . A classified advertisement in our home-town paper pompously offers: "Piano lessons; new psychopedagogical approach to rhythm and improvisation" . . . Ugh! . . . A newspaper review of one of my youth concerts reports: "Mr. Maier also played Improvisions on Morse Code patterns." . . . Huh? How's that again? . . . A pupil's recital program lists "Murmuring Hephyrs" by Jensen, Usually sounds just like that, doesn't it? . . . Sign in the lobby of a hotel: "National Convention taught the groups for several months, don't forget to of Milk Goat Breeders." . . . Nearest I ever came to tell us about them! that was some years ago when I ran into the "National Convention of Hair Net Manufacturers." . . . So many music collections arrive called "Gems from the

mend any of these "Gem" books. Let the compiler be more specific. Why can't he call his precious tomes "Rubies from Rubinstein," "Garnets from Gounga" "Pearls from Puccini," or "Moonstones from Meyerbeer"? . . . Now you name some others! . . . Line in a local newspaper concerning the playing of a young American pianist: "Often during the program we couldn't hear the notes for the music" . . . Think that one over! . . . It's one of the finest tributes a critic could pay to any artist. . . . How about your own teaching and playing? Does your preoccupation with the notes obscure the music? . . .

Furythmics

In response to several correspondents who write concerning materials for home study and use in Eurythmics, I am relaying to you a brief list compiled by Martha Baker, the well-known Minneapolis authority on Dalcroze Eurythmics:

Books on Eurythmics

"The Importance of Being Rhythmic," Jo Pennington Music and Movement," Ann Driver Stepping Stones to Music," Florence E. Orange "Rhythm, Music and Education,"

Émile Jaques-Dalcroze Chart of Eurythmic Exercises and Games. Leontine Plonk

Some Music to Use for Eurythmics

"Come and Caper." Whitlock "The Children's Own Book." Newman "Peter and the Wolf." Prokofieff "Piano Rhythms." Lema Danis Rhythms and Dances for Pre-School and

Kindergarten," Sister Ann Harvey These books may be procured through the publishers

On Staccato

Staccato compositions or passages become easier (1) if they are practiced, both slowly and rapidly, almost legato with a sort of "fat," even portamento touch. This should be done with flashing fingers and with very slight rotary forearm help. (2) If groups of two, four, six or eight rapid notes are thought of as a "handful" of staccato; that is, as one rotative gesture, or an armful of notes to be shaken out as individual finger staccato tones.

These practice routines will result not only in cleaner,

Group Piano Lessons

A fascinating project which has been unaccountably neglected by aspiring teachers: carefully planned piano instruction for small groups of four to six students, not only beginners, but intermediate and advanced pupils as well. Teachers everywhere are finding such experiments extraordinarily rewarding both economically and musically. Once over the initial hurdle, students and teacher prefer such group lessons. The students progress more rapidly because their enthusiasm is constantly rekindled by their contact with their fellows. Self consciousness falls away, listening becomes acute, concentration never lags, musicianship develops apace with technic. Such a group quickly learns the incomparable joy of sharing the music freely with others

And, mirabile dictu, teachers have not found it always necessary to assemble students of similar levels of advancement. The sole requisite for such musicmaking seems to be a uniform age-group, but even this need not be strictly adhered to in the case of adults . . . grown-ups flourish on a heap of mixing!

Why not organize one or two such "Music-For-Leisure" classes this season? . . . And when you've

. . . .

"When I hear music I fear no danger, I am invulner-Next, proceed to fifths in the same way. Under no Operas," "Gems from Beethoven," "Gems" from this able. I see no foe, I am related to the earliest times, circumstances permit the student ever to look at the or that . . From now on I refuse to play or recom-



Mr. Froncescatti as thousands have seen him on the concert platform.

ALKING with Mr. Francescatti for five minutes would convince anyone that the making of good music is for him the reason for existence, that, indeed, it is life itself,

"The violin has been my life," he said, with the volatile charm so natural to the natives of southern France. "My mother and father were both excellent violinists, and I heard violin music almost from the day I was born. When I was three I could recognize parts of different concertos and sonatas-Tchaikovsky. Mozart, Beethoven, Lalo, And I had a toy violin! With it I tried to imitate the things I heard my mother and father play. My ear must have been good, because when I was five my father gave me a real violin-and how surprised he was when he found I could play up to the fifth position! And in tune!

"At that time, playing the violin did not seem to me a special accomplishment-it was a natural part of life, like eating or walking. I thought everyone played the violin, and it was a shock to me to find out that most people didn't play and that some even disliked the instrument. It made me unhappy. About this time an event occurred which showed me my path in life. Ysaye came to Marseilles to give a recital, and I was taken to hear him. Before the concert was over I knew I had to stand on that stage and play. Young as I was, my determination was set. Marseilles was my world: I knew no larger world, and from that time the center of the world was the stage where Ysaye

"I was lucky, I know. My parents understood my ambition and did nothing to check it; instead, they did everything to encourage me. I think perhaps many parents do not realize what a deep ambitlon a small child can have. He cannot express it, and they think it is a little fancy, a feather that will blow away with the next wind. And yet what an advantage it is to the young musician to have his early ambition approved and encouraged! It gives him a natural confidence that nothing can destroy. So I always say: If your three-year-old child wants to play the violin, encourage him, get him a real little violin (not a tov). have music in your home, let him hear all the music it is possible for him to hear. And-get him a good

"So many people think that any teacher is good enough for a child. This is a blg mistake! Many a fine talent has been ruined, or at least badly handicapped, by poor teaching in the early years. No, if a small child wants to study the violin he must have a teacher

OCTOBER, 1947

The Violin Has Been My Life

An Interview with

Zino Francescatti

Sensationally Successful Virtuoso

SECURED EXPRESSLY FOR THE ETUDE BY HAROLD BERKLEY

Zino Francescotti (pronounced Frances-Scotty), the most celebrated of contemporary French violinists, was born in Marseilles, August 9, 1905. His father, who ployed he cello in the Opera and the "Concert Classiaves" of Morseilles was a notucilar Frenchmon of Italian bith, Francescotti piere had cart, Closiques' of Morselles was a notivolized Frenchmon of Holian birth. Proncescotti pare had attuded the volid mader the greet Holian virtuoss, Sivori, who in turn had been the only direct pipil of Poganini. The moster virtuoso wrote sis sonatos and a concertina for Sivori, who soon became second only to Poganini himself in his fabulous technique.

Young Zino mode his first public appearance when he was five, and his debut with the local orchestra.

Young Zine made his Inst public opperance when ne was tive, and his debut with the local orchestra, ploying the Beethoven Concerto, at the age of ten. The elder Francescott idd not want his son to be a professional musician. The cores was too practicus, financially, and he wonted him to be a lawer, like many generations of his Itolian ancestors. Zinc's mather agreed to the plan but saw to it

lawer, like many generations of his Italian ancestors. Zino's mather agreed to the plan but saw to it that he was allow given every apportunity to develop his talent.

During the first World Way Zino obtained action.

He was in the midst of his legal studies when his cate that we want to be action of his legal studies when his cate that all addentity. The family needed money badly and their most stables acts was Zino's tolent. Accordingly, he obondoned the study of low and went to Paris to make a musical career for himself.

Proncessorii was twenty-two whin he arrived in Paris. Almost of once he way on a outline with Jacques. Francescetti was twesty-sto when he arrived in Foris. Almost at once he won an audition with Jacques thibaud. He some year he made his debut with the property of the property Rhené-Baton, and the Cancerts Lamoureux under Albert Wolff.

Rhené-Baton, and the Cancerts Lamoureux under Albert Waltin.

During his second year in Poris, Francescalti was chosen by Mourice Rovel to accampany him on an English tour, playing works by Rovel, among them the Titigane, which requires unusual technical mastery of the vialin. Since then he has played with practically all of the great orchestras of the world.

train them correctly and encourage their love for the instrument, for what a pupil learns in the first two or three years he learns for life. They do not often become famous, these teachers who can train beginners soundly and with imagination, but they deserve honor, much honor, for they are the most important influence in the development

of the young artist." Mr. Francescatti paused, lighted a cigarette, then went on: "There are, of course, many other influences, some from the inside and some from the outside. The student must have confidence, confidence that he is traveling along the right path, and he must have in him the willingness to fight, and fight hard, for his ideals. Difficulties, obstacles, arise for all of us, but one must fight through them. Not around them, through them! If you run around a difficulty, it comes up again to haunt you. This confidence, this 'fight,' these are the influences that a student must have within him. If he is easily discouraged, if he says to himself, 'Oh. I cannot do lt!' he will never arrive-he will

never be heard of.

who not only understands children but who can also influences? There are so many of them! The teacher of course, is the most important, for he can guide as well as teach. And if he is wise he will interest his talented students in many things besides violin playing. In paintings, for example. There is much the musician can learn from the painter, And he will try to interest his pupils in good literature, (Continued on Page 548)



Mr. Francescatti illustrates his fluent bow arm

"MUSIC STUDY EXALTS LIFE"

a white key, like:

HE FIELDS of music and philately are indeed two fields which are different, yet they have become united through the efforts of stamp collectors or philatelists in several countries. They are today coming to be known more widely, as music becomes one of the greatest arts. Through correspondence with other countries, we come across philatelic items pertaining in one way or another to music.

To begin a story on music and postage stamps, one could not help but start with the United States, although regretfully, this country, it appears, has never recognized its music artists as highly as other countries-even on postage stamps.

In its entire postal history, the United States has issued only five stamps pertaining to music or musicians-these being the Famous American series on music issued in 1940 in five values.

Stephen C. Foster (1826-1864), one of America's most loved song writers and folklorists, is honored on the one cent green stamp. This stamp was first issued at Bardstown, Kentucky, on May 3, 1940, with a total sale of 651,146. The two cent red stamp honors John Philip Sousa (1854-1932), band leader and composer. This stamp was issued at Washington, D. C., on May 3, 1940, with sales being 326,130. On the three cent purple stamp Victor Herbert (1859-1924), composer and conductor is honored. This stamp was first issued in New York City on May 13, 1940, with sales reaching 1,234,128 Edward A. MacDowell (1861-1908), pianist and composer, is honored with the five cent blue stamp. This stamp was first placed on issue at Peterborough, New Hampshire, on May 13, 1940, and sales were 210,208. Ethelbert Nevin (1862-1901), composer, was honored on the ten cent brown stamp. The stamp was first issued at Pittsburgh, Pennsylvania, on June 10, 1940, with total sales being 189,140.











National Anthems Honored

So far the United States has not honored either our national anthem or its composers. The words of the Star-Spangled Banner were written by Francis Scott Key (1780-1843), and the music by Dr. Samuel Arnold, an Englishman.

Several countries have issued stamps to honor or commemorate their national anthems or the composers thereof. Argentina is reported to be the first American country to adopt a national anthem. This was Marcha Partriotica by Blas Perera, which was officially adopted on May 11, 1813. In 1946, the Dominican Republic issued a set of stamps portraying opening bars of its national anthem, Himno Nacional. The song was com-

Music and Philately



KENNETH E. CROUCH

by Kenneth E. Crouch

Kenneth E. Crouch, newspaperman, authority on folk music, and historian, is a member of the American Philatelic Society, Virginia Historical Society, Southern Historical Association, Sons of Confederate Veterans, and honorary member, United Daughters of the Confederacy. -FRITOR'S NOTE

posed in 1882 by Jose Reves but was not officially adopted until 1934

Last year, Italy issued a set of two stamps for use of Polish refugees at Trani and Baretta, the values being one lire blue and fifteen centow brown. These two stamps portray the opening bars of Jeszcze Polska, the Polish national anthem.



In 1936, Brazil issued a set of stamps honoring the

centenary of the birth of Carlos Gomes, famous Bra-

zilian composer. Two of these depict the opening bars

of his famous opera "Il Guarany."

Sanjines, the composers.

national anthem "Kde Domov Muj." Living Men Honored

Two of the greatest musicians of today have been honored in recent years by postal authorities of their respective countries. In 1945, Finland issued a five mk green stamp honoring Jean Sibelius (1865-), composer, noted for his Finlandia and other works.

Other countries to issue stamps honoring their na-

tional anthems have been France, Brazil, Norway,

Costa Rica, and Czechoslovakia in its fine issue for its





THE ETUDE

Last year, Rumania issued a set honoring the twenty-Six stamps issued in 1945 by Bolivia in honor of its fifth anniversary of the founding of the Bucharest national anthem were issued in the following values: Philharmonic orchestra. One stamp pictures the Opera two bs., five, ten, fifteen, thirty and ninety cts., with House in Bucharest, three depict a wreath with the each depicting opening bars of the Himno Nacional bars of Second Roumanian Rhapsody by Enesco and portraits of Benedetto Vincenti and J. Jgh. de one depicts Georges Enesco (1882-), famed Roumanian composer and conductor.

Post Horn Depicted

It is evident that no other instrument of music has been depicted more often than the post horn. These horns were used in the early days when the postman was required to be a bugler and had a post horn call. The countries that have used this horn on their stamps have been Germany, Italy (in a new issue), Hungary France, Sweden; and one of the best views is offered by a Brazil issue of last year. A forty cent brown value, the stamp is in honor of the Postal Congress of the



In 1943 Uruguay issued a four value set depicting this honor in honor of the Institute of Geography and History in one cent, five mills, two cent and five cent values.

Musicians Are Depicted

One of the greatest pianists of the world was honored by Poland on its stamps not because of his achievements in that field but as a Polish statesman. This man was Ignace Jan Paderewski (1860-1941), premier of Poland from January 16, 1919, to December 9, 1919. famed Polish composer and pianist. Paderewski was









During the period that German forces occupied Czechoslovakia in World War II, postage stamps were issued for Bohemia-Moravia and depicted some of the greatest musicians of that area. Frederick Smetana (1824-1884), Bohemian composer, is honored on two stamps; Richard Wagner (1813-1883), German composer, is honored in a set of three stamps; and Wolfgang A. Mozart (1756-1791), is honored in a set of four stamps. More about these stamps honoring the Austrian composer Mozart will follow later. Germany has also issued two stamps honoring Mozart.

Music Recognition in Other Ways

Not only through the honoring of musicians or songs or the post horn is music included in philately. In 1940, Belgium issued a set of six stamps for the Queen Elizabeth Musical Foundation. Three stamps depict a child and three depict the music center.

OCTOBER, 1947

Australia has honored the lyre bird with a one shil-

Music and Culture

leads up to the G rather than down to it. The second B in the second bar should be an eighth note. The little hook at the end of the stem is missing on all five stamps in the set.



ling green stamp. The bird's plumage is sooty-brown and the long graceful feathers of the tail are arranged

in a form resembling a lyre—an ancient musical in-

used to mimic other bird calls.

strument. The bird has a loud musical voice which is

Sometime between May 1940 and May 1942 (during Japanese occupation), the Netherland East Indies issued a two cent red stamp depicting a Javanese dancer.



In 1946, France issued a set honoring famed French leaders of the twelfth century and included in this set was a stamp honoring François Villon (1431-1485), poet and lyricist. The value is two francs plus one franc, blue-green in color.



In 1940, Russia issued a set honoring Peter I. Tchaikovsky (1840-1893), portraying quotations from his Fourth Symphony and from his opera "Eugene Onegin."

Musical Errors Made

It would appear that any country honoring either its national anthem or a favorite song should see that these are reproduced correctly in music when they appear on stamps. However, errors have been noted from time to time.

Finland, in 1941, issued a stamp in honor of the late President Kyosti Kallio depicting him reviewing a military band. Two opening bars of the celebrated Swedish march, The Bjorneborgarnes, are illustrated on the stamp. The march was played by the King of Sweden during the Thirty Years War (1618-1648) at which time Finland was still a part of Sweden. An error occurs in the second measure where a dot is omitted after the first eighth note.

On the Argentina issue is a very serious music error -the lines dividing the composition into measures are wrongly placed. This necessarily places the rhythmic accents on the wrong beat.

In the set from the Dominican Republic last year honoring the Himno Nacional, some music students note an error while other versions do not prove it. This is in the opening phrase, where there is a slight difference. This is placed an octave lower on the staff and



On the sheets from Rumania honoring the Bucharest Philharmonic orchestra, the background is a first violin part of Enesco's Second Roumanian Rhapsody. Some of the leger lines below the staff have been omitted, completely altering the melodic line or theme of the composition. The bottom line is correctly written but some of the notes are badly placed on the staff and it is difficult to read.

The Mozart issue from Bohemia-Moravia depicts an error in his "Don Giovanni" opera. These stamps, issued to commemorate the one hundred and fiftieth anniversary of the death of Mozart in 1791, have two depicting Mozart and two a picture of the Old Prague Theatre. The set was issued with tabs, two of which show his piano and two that illustrate the two opening bars of his opera "Don Giovanni." There are only three quarters or three beats in the first bar, which can be clearly seen



Home Town of Composer Honored

Finland has issued a set of two commemoratives to honor the sixth century village of Borga (Parvoo). The two values are five mk black and eight mk carmine lake. Borga was the birthplace of J. L. Runeberg, composer of the national anthem of Finland, Vart Land.

With other countries bringing to the public through postal use their national anthems, it is time the United States began a movement to honor the sacred memory of the composers of our beloved national anthem, The Star Spangled Banner. Are we afraid to hold high the banner for which so much blood has been shed and which was written in the great sufferings of war? The task is ahead and we must begin it.

Christmas Hymn Honored

One of the most loved of Christmas hymns, Good King Wenceslas, is honored by a set of stamps issued by Czechoslovakia honoring its patron saint, Vaclay, of

Prince Vaclay, who was assassinated by his brother in 929, was the only Czech King to attain sainthood and the only king-saint to have an altar dedicated to him at St. Peter's in Rome, Italy.

Commemorating the 1000th anniversary of the death of Vaclav (Wenceslas), a series of five stamps was issued. They were in three designs: (1) St. Vaclay on a horse; (2) St. Vaclav founding the church of St. Vit; and (3) the death of St. Vaclay. These stamps were is-

The carol Good King Wenceslas was first published as one of Luther's collection of "Piae Cantiones" in 1582 and the Rev. John M. Neale is credited with the authorship of the words.

Seeking the Bubble

(Continued from Page 543)

tives or faked up press notices that we request to be buried beside her father to himself: 'This is good, that is not so ten against the violin, not for it. Modern want to take this opportunity to assure There he finds a very depressing rethem that reputations founded upon ligious, social, and economic situation, good, this I will forget. And by consider the idlom of the violin when anything but real worth cannot fail to and through a series of amazing devices own judging, that I wan device they compose for it. They should take a

less have read Russell Janney's best days) he brings about a series of incimasterful and absorbing piece of flotion result in the reformation of the entire one know at is like beauty has it. It is violin, but he wanted to write this piece; of its type. In it the author, a well community. Dramatic, highly emotionknown Broadway press agent and thea- alized, with many humorous and moving trical producer, tells the story of a incidents, the book is of course destined. It is not technique, it is not merely tone, weisen of Sarasate, and concertos by pathetic and beautiful girl, born in the for the movies. It is the apothecess of These things are just bricks and mortar. Wieniawski and Vieuxtemps, and studied coal mining district in Pennsylvania the press agent and will have a vast Many diplinist has a grand technique them. With the violin on his shoulder where her father, the town drunkard, appeal.

become the most fragile of bubbles. (one of which is the ringing of all the Numerous readers of The ETUDE doubt- church bells of the tiny city for several himself,

dies and leaves her alone. She escapes However, we must again plead with convince. Perhaps the music is not alive worked out combinations of fingering. to New York, where she gets a job as a young readers of The Etude, aspiring within him; if that is so, he cannot make The result? He produced a marvelous chorus girl in a burlesque show through to a public career, to remember that it alive to the public. Or perhaps he virtuoso piece that makes use of all the the influence of Bill (White Spats) in "music, more than in any other art, lacks, or has never developed, that vital familiar violin technique and, in addi-Dunnigan Dunnigan is a Broadway press there is no substitute for real worth in force that gives out to the audience when tion, some new effects that he himself agent of the rough and tumble type, with the erection of an enduring reputation. he plays. It may be that personality is a invented. Thus an artist prepares hima human streak. He has a penetration of The miracle of success in music is based sort of inner radio-activity. Whatever it self for what he must do. difficult situations, combined with the upon natural receptivity, careful training, one must have it if one is to succeed "There are some students, I am afraid, difficult situations, combined with the global manual exceptions, which will be described by the contract of t he is influential in introducing her to achieved, the right kind of a publicity nique. Technique is clarity, equality, of course, many modern styles, but most Hollywood, where she is blown by the man may perform wonders in finding control; especially control. One must young violinists think of them all as winds of destiny to stardom. As her first the best artistic market for the young have absolute control of one's fingers and 'modern music.' And they think that picture is finished, she dies. Dunnigan, artist-a market which should become of the bow. In this country, I am afraid, the only way they can prepare to per-

The Violin Has Been My Life

(Continued from Page 545)

stimulant of it.

them or to hear them? They are very concert." valuable in both ways, you know. Every Mr. Francescatti looked thoughtfully valuable in both ways, you know, every sat. Financescust returns the standard ways, you know, every sat. Financescust returns the standard ways are still essential to the training of the will the violin be loved. And television young artist, but they should be re- is coming. This means that violin music of self-criticism should make a record same query, a season of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record same query of the self-criticism should make a record of his playing every month or two, in things that call we is given in the will be surprised! He will find that some be a danger? Records are like the and fourth positions much more than For the well-trained, imaginative violings. will be supprised He will find that some one a uniquer recounts at the stand of the effects that most please him do Listende do in the right spirit, they are heard to of the effects that most please that no assetted on the case of the effects that most please that no asset the control of the effects that most please that no asset the please that the effect that control of the effects that most please that no asset the please that the effect that control of the effects that most please that no asset that no asset the effects that most please that no asset the effects that the effects that the effects that most please that no asset the effects that no not come out as an; me with marke out of often they can undermine the listener's Mozart well if he was not comfortable he is handsome!" the first time that some notes are out of outer any case the state of the first time that some notes are out of outer any case.

Mocart wen if ne was not comfortable ne is namesome!

Amount wen if ne was not comfortable ne is namesome!

The contagious enthusiasm with which tune; and he will hear himself come suppression of the state of the st things that he would entitize severely in various assumes these a mixed we often have to piay in two or air, Francescatti had discussed these another violinist. And there will be times ing to America, and I could tell that we there positions at the same time, varied topics showed no sign of abating.

this, too, is most valuable, particularly of fingering, every little accent and for the student who is not able to attend staccato dot of their favorite artist, And many concerts. From records, he can the result? A misfit-just as if they were learn the tempt, the style, the-how do wearing Heifetz' or Kreisler's clothes! A you say?-the 'feeling' of the pieces he student must never ape the manneris studying and of the masterworks it isms of an artist he admires; he must is his ambition to play later. For the never copy anyone, not even his own advanced student, the concerto albums teacher. From the records he can learn are very helpful. If he does not live in the outline, the skeleton, of a sound a large city he is bucky if no hears the interpretament; our the wears in the property of the Beethoven ing feeth and blood, he must bring to Here, in one measure, we are playing the was outstanding. a large city he is lucky if he hears the interpretation; but the details, the liv-Mendelssohn Concerto, or the Beennown tile uses and spoot to mind the continue of the Brahms, played once with or-the music from within himself. If the continue the continue states of the Brahms, played once with or-the music from within himself. If the continue the continue that the state of the Brahms, played once with ore the summer truth which the personality of the Brahms, played once with ore the summer truth which the personality of the personal

especially poetry. The violinist, if he music live, but he can, and must, learn would be a success, must have imagina- what the orchestra is doing. For if a tion, and great poetry is a wonderful violinist expects to play a concerto with dimidant of it."

oronestra, me must know every sung to the most difficult, I think is the first of modern composition means that the Asked what he thought of gramophone orohestra will do. I he does not, he will kreutzer. What control, what steadiness violin as a solo instrument has passed

"As for listening to artists' records, memorized every portamento, every trick

or a fellow-student with the intention practice this regularly, of counting up the mistakes they notice. "But we were talking about modern

indicated tempi, he is a fine violinist, he Stravinsky or Bloch the better for it. is a young artist. And of all these studies, "Some people think that the trend of

rors of taste and expression. He must almost every concert-this, and the also learn how to criticize the playing Seventh of Kreutzer, very rapidly, fo. of other violinists, but constructively! the bow arm. And, of course, the Son Too many students listen to an artist file, the Spun Tone—every artist must

or counting up the mistakes they hault music. There is much fine music being finding, and it does no good to anybody. written for the violin, but not all of it much a matter of fancy, empty, adjec- back to Coaltown, to carry out her dying criticism here is selection. He must say is good violin music. Some of it is writgood; this I will try to abserb into my composers, too many of them, do not sonality, his individual way of expressing leaf from Ravel's book. When I was touring with him in 1927, he told me "But what is personality? I do not that he had taken two years to compose seller, "The Miracle of the Bells," a dents, miraculous in character, which know It is like beauty, indefinable; but his Tzigane. Ravel did not play the and a beautiful tone, yet he does not and his elbow resting on a table, he

who has become devoted to her in a an ever expanding opportunity as the there is not enough attention given to form such music is to practice it and it the technique of the bow. Yet without alone. They forget that the greatest it, what is there? If a violinist has a poor modern composers were thoroughly bow arm, what can he express of his grounded in the classics, and could write feelings or of the meaning of the music? well in the older styles before they de-He can give a hint, but he cannot give a veloped the idiom which best expressed complete realization. And the basis of their relationship with the world around a sound technique is still-after all these them. The ambitious student must do years!-to be found in Kreutzer, Fiorillo, the same, no matter how great may be and Rode. If a student can play these his sympathy with the modern styles. studies accurately and clearly at the If he can play Mozart well, he will play

Asked what he thought of gramophone orchestra was co. in the two story in the Kreutzer. What control, what steadiness violit as a solo instrument has passed records as a formative influence, Mr. be besidered and thrown off at the of bowing it must have! It deserves the hey-day of its popularity. I do not believe this. As long as Bach and Mozart "These études, Kreutzer, Fiorillo, Rode, and Beethoven are appreciated, so long

another violinist, and unere win be times in the Annexas, and the man and the second of the second o when he finds that he is playing octer many or than he thought he could. To hear one- to closely. After they had played for example, the first five measures of American violinists were mentioned. "American violin talent? It is marvelous, tremendous! I have been amazed. Last year I was one of the judges for the Jacques Thibaud 'Grand Prix du Violon' in Paris. There were contestants from all over Europe-and one from America. The American won the prize. The others had technique, tone, style, but he had as much technique or more, a better tone, as clean a style—and he had personality and an individuality that expressed itself

he has the records he can hear a great and individuality.

Then, too, he must learn to criticise. The intervals? Ah, that is another thing, courage, and much patience, they will what an opportunity! Not only can he He must criticize himself severely for But what a study this is, this study of arrive. But perhaps there qualities are What an opportunity! Not only can be he must cricious minimum severary for but what a sound time at this sixtin of arrive. But perhaps these qualities a learn what the soldst does to make the faults of technique or tone and for er- Paganini! I use it to warm up before more rare than talent. Who knows?"

THE ETUDE

F ANYONE says that Bach is dry, mathematical, or dull, you may be sure that the person giving the opinion has never really heard Bach. He may have listened to Bach's music; he may even have tried to play it-but he has not truly heard it. An understanding of Bach requires an understanding of the contrapuntal movement of his lines. Now, a perception of the lines in Bach has become obscured to listeners through a habit of listening to music of harmonic tradition in which a melodic line moving horizontally (in the right hand) is set above a harmonic accompaniment moving vertically (in the left hand). This is the pattern of songs, of most 'tuneful' music-a pattern of important melody and 'less important' accompaniment. It is a beautiful pattern as far as it goes-but it does not apply to Bach! Our Bach problem, then, results from trying to force such an application through the mental habit of expecting it. The average student sitting down to his first encounter with a Bach Invention, invariably tries to read it as



ROSALYN TURECK

right hand melody plus left hand accompaniment. After the first hour, he may give it up as tuneless and dull. Naturallyl The work was never meant to be taken that way!

"The ultimate goal of Bach study is to recognize the several lines and to treat them simultaneously as both independent melodies and closely-interwoven parts of a unified whole. In other words, the lines must 'sound' in their own right, and also as the component elements of the whole piece. That, I repeat, is the goal. A long path of study precedes it. And the first step along that path is the development of a sure. clean-cut, disciplined polyphonic sense,

"In my own teaching, I begin to build this polyphonic sense by asking the student to learn, by memory, the first of the 'Two-Part Inventions,' exactly as it is written. In memorizing it, he is asked to learn each line separately, so that it can be played independently and without the aid of the other line

"Now, this might seem to mean the familiar practicing of each hand separately-and at this point, the student must learn to change his mental approach. In studying Bach, he must learn to think, not in terms of hands, but of lines and voices-soprano, alto, tenor, bass. In the First Invention (as in most two-part works) it happens that the right hand carries the soprano, and the left hand, the bass. But it is always the lines of development and not the hands that are of prime consideration . . . a fact that is clearly demonstrated in the more advanced works where the voices do not 'happen' to fall into any familiar division of right and left hands. This is of the utmost imLearning to Understand Bach

A Conference with

Rosalyn Jureck

Distinguished American Pianist and Bach Specialist

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Rosalyn Tureck, one of the foremost Bach specialists of our time, comes to her work from a dis-tinguished background. Music has been in her family for centuries. On her mother's side, Miss Tureck Iniguaria desegnation which are constructed and the properties of the second se of the works of Scarlatti, Hummel, the early sonatas of Haydn, and Beethoven, all of Bach's "Two and Three Part Inventions," and most of his Suites. Her early training did not exclude romantic music, but lay chiefly in the early classics. By fourteen, she was already giving all-Bach recitals. When she was thirteen, chiefly in the early classics. By fourteen, the was already giving all-Bach recitals, When she was thirteen, she came to he rescond teacher. Jan Chipayus, a noted Bach scholar, when the girl astrouded by memorizing a Prelade and Fugue from "The Well-Tempered Clavichord," in three days. Under Chicapy and the studied Bach transcribing. At fifteen, Miss Luveck won the first of her scholarships at the Julified School, where the studied with Olga Samaroff-Stokowski, Julified entrance requirements demand, linguished the studied with Olga Samaroff-Stokowski, Julified entrance requirements demand, and the studied with Olga Samaroff-Stokowski, Julified entrance requirements demand, and the studied with Olga Samaroff-Stokowski, Julified entrance requirements demand the studied of the Profession of Sach Miss Lavelle defended and the studies of the Samaroff of Sach Miss Lavelle defended and the studies of the Samaroff of Sach Miss Lavelle defended and the studies of the Samaroff of Sach Miss Lavelle defended and the studies of the Samaroff of Sach Miss Lavelle defended and the studies of the Samaroff of Sach Miss Lavelle defended and the studies of the Samaroff of Sach Miss Lavelle defended and the studies of the Samaroff of Sach Miss Lavelle defended and the Sach Miss Lavelle demand the studies of the Sach Miss Lavelle demand the s Schubert Memorial Award, in which she gave three performances of the Brohms B-flat Concerto with The Philodelphia Orchestra under Eugene Ormandy. For two years, she gave concerts of general piano repertory and, in 1937 began her now formous series of all-Bach programs. As a result of the first of these, she won the first Town Hall Award, offered to the young artist to have given the most eminent. Town Hall recital of the year, Miss Tureck has fortified her instinctive sympathy with Bach by profound research. Despite the unusually heavy schedule of her tours (not anly is Miss Tureck in wide demand, bu research, Despite the United by the Back series require several recitals in each town), she has always managed to reserve some time for teaching, both privately and as a member of the Juilliard School faculty. In the following conference. Rosalvn Tureck outlines her approach to Bach study.

portance in learning to understand Bach.

"When the student has learned the individual lines (or voices) separately and in combination, I ask him to transpose them into all keys. This may be done either chromatically, or in the circle of fifths. Again, each voice is learned separately and then the two are

"The next step is to turn the lines upside-down. The development of the Invention itself reverses the subject; what I mean is to play the lines taking the bass in the right hand, and the soprano in the left (playing the bass voice in the treble register of the piano, and the soprano voice in the bass register). Again, each voice is learned separately and in combination, and again the upside-down voices are transposed into

"This is an excellent drill in applied polyphony, and also an excellent preparation for Bach, whose own development of his subjects uses all kinds of 'turnings around.' Indeed, the many reversals and inversions in Bach are the root of much of the 'difficulty' in understanding him! Thus, the student who learns to put any line into any voice, at any time, familiarizes himself with Bach's idiom. He learns to think contra-

Further Analysis

"More ambitious students may well be encouraged to go on with this kind of work, separating and transposing the lines of other Two Part Inventions. I do not advocate it with three part works. When they have done so, they will find that thinking independently of each line has become a habit-that Bach's idiom is getting to be their own.

"And now a second analysis becomes necessary. We begin to find the independent lines crossing each other and blending harmonically. We analyze the work harmonically and see how the lines fit. Once the student arrives at this point, a number of interesting things happen. He finds himself intellectually stimulated by

making the various lines speak independently and fit together. He finds that, so far from being 'dull,' this many-voiced Bach is absorbingly exciting. He finds that he has, not a 'strong' right hand and a 'weak' left, but two independent hands, each occupied with fulfilling its own line of expression. And he finds that he is able to think not in terms of hands, but of

"All these are great gains-but the student is not yet equipped to play Bach! He must still learn to project these lines, to make them sound. Again we go back to the text, studying each line in terms of its own frame, its own register, its own rhythm. We examine the shape of the individual lines in order to determine the phrasing. The student sees each line assuming its own shape. The clarity of these shapes must be understood and projected by the performer, and readily heard by the listener. And the lively variety of these several lines that move simultaneously, keeps both performer and listener vitally in-

"An important part of Bach playing lies in an understanding of his use of ornaments. Any really adequate understanding involves years of research into the entire subject of ornamentation-still, that, too, can be approached in a practical way. My own belief is that, in teaching, as few 'orders' as possible should be given. I do not tell a student to play an ornament this way or that. Instead, we analyze the treatment from the text, I explain the various laws (and exceptions) governing the particular ornament in question, establishing what may apply and ruling out what may not. Often enough there is more than one way of playing the ornament. I explain this to the student: ask him to go home and muli it over, making his own decision as to what to play. By the time he returns, he has accomplished a great deal more than the merely imitative business of doing what his teacher told him to do. He has exerted personal thought on the (Continued on Page 586) sevitzky, Victor set 1118.

set 685.

set 1123.

Handel: Twelve Concerti Grossi, Op. 6; Busch

Bach: Brandenburg Concertos, Nos. 2 and 5; The

Bach: Suites Nos. 2 and 3; The Boston Symphony

The orchestra of Handel's and Bach's time was not

the same as today-it was more intimate and far less

spectacular. We often hear the Handel Concerti Grossi

and the Bach Brandenburg Concerti played by modern

orchestras but their suppleness of pace and fluidity

of expression are best served by the chamber orchestra

for which the composers wrote these works. In the

annals of phonograph literature, Adolf Busch's per-

formances of the Bach Brandenburg Concertos and

Suites are unchallenged, in our estimation, since he

has sought to duplicate the intentions of the composer,

and has played these works with taste and consum-

mate musicianship. Indeed, Mr. Busch captures the

elegant and facile qualities of eighteenth-century mu-

sic in a wholly admirable manner. His latest work-

the Handel Concerti Grossi-calls for the greatest

praise: only a hypercritical person would cavil over

minor blemishes in the playing. It is the spirit of the

performances, the substantiation of the qualities of

the works-their melodic appeal, their rhythmic charm,

and their pobility of expression-which count and

which Busch and his able players happily sustain. In

our estimation, this is one of the most important record

Koussevitzky's Bach is more luxuriant in tone than

Busch's, and more modern in spirit. Some of his

tempos are jerky and he employs far more retards than

we like. His performances will appeal to those who like

Bartók: Piano Concerto No. 3; Gyorgy Sandor and

Bartók: Violin Concerto (1941); Yehudi Menuhin

and the Dallas Symphony Orchestra, conducted by

From Bach to Bartók may be about as long a step

as music can show, yet the worth and appeal of this

music is such that the music lover need not fear the

step. One of the greatest composers of all time, Bartók

in much of his music is so intensely subjective that the

average listener cannot grasp his import. But in these

late works, we find the composer objective and imme-

diately accessible. The piano concerto is an exhibition-

istic work, whose outer movements have a rhythmic

swing, while the middle movement is suggestive of a

nature scene with a beautiful inner section. The violin

concerto is also a virtuoso score, wherein the com-

poser's expressivity transcends his craftsmanship. The

blend of beauty and subtle rhythmic patterns in the

slow movement make it of enduring appeal; the style is

appropriately masterful in the long opening movement,

and the finale is in the manner of a moto perpetuo.

It would be hard to imagine a better performance of

the piano concerto than Sandor, a Bartók pupil, gives.

He has the technical equipment and, in the softer

passages, the sensitivity of touch to make everything

seem just right, and Ormandy gives him a smoothly

integrated accompaniment. Menuhin plays the violin

concerto very well indeed, and the Dallas Orchestra

and Mr. Dorati give him fine support, but here one

The Philadelphia Orchestra, conducted by Eugene

a more opulent orchestral quality; they are excellently

sets released in a long time

Ormandy, Columbia set 674.

Antal Dorati. Victor set 1120.

percorded

Orchestra, conducted by Serge Koussevitzky. Victor

Chamber Players, conducted by Adolf Busch. Columbia

Boston Symphony Orchestra, conducted by Serge Kous-

Кеу то Кеу

"COMPLETE TREATISE ON TRANSPOSITION," By Charles Lagourgue. Pages, 68. (Paper bound, octavo size.) Price, \$1.50, Publisher, H. C. L. Publishing Company. A short manual of transposition along the lines taught in many continental schools but little known in English. At the very start the student is introduced to

quires that five additional clefs be learned at the start.

There can be no question that the student who has mastered these clefs will find his difficulties with transposition much reduced. Your reviewer, while studying at a famous European conservatory, was obliged to learn to play in four different clefs before he could enter a class in score reading. Once he began to study transposition, he found the training very helpful. Mr. Lagourgue's book has many useful hints that will prove most helpful to the student who really wants to learn transposition.

"Music in Hospitals." By Willem van de Wall. Pages, 86, Price, \$1.00, Publisher, the Russell Sage Founda-

subject of musical therapeutics as the noted Dutch specialist, Dr. Van de Wall. Dr. Van de Wall is not a physician, His degree is Mus. Doc. His musical work started as a harpist and he has played with several of the great symphony orchestras here and abroad. He pioneered in music in connection with social and health work, and most of his life has been spent in colleges and universities, Mental hospitals and prisons have been his laboratories. After the War he was Head of the Adult Education Section in the Division Office of

Mr. Scott, a well known singer of folk songs, has collected and arranged a representative group of ditties from various parts of America and has set them to the simplest possible harmonies, so that they are available to a very large audience. Each song is preceded by annotations suggesting the spirit and background of the text. They reflect the folk spirit of our pioneers in very direct and enjoyable manner. There are thirtyfive songs in all.



THE ERIE CANAL An Illustration to a Folk Song, by B. Brussel-Smith for "Sing of America"

the various clefs-G Clef (Treble Clef), F Clef (Bass Clef), Soprano Clef, Mezzo-Soprano Clef, Alto Clef, Tenor Clef, and Baritone Clef. Since, in piano music, only two of these clefs are employed, this system re-

MUSICAL MEDICINE

Few men have been engaged so continuously in the Military Government for Germany.

Your reviewer has been engaged with him in observing many experiments in his clinical work which always have been done under the supervision of physicians of standing. Few men have made as important a contribution to musical therapeutics, and 'Music in Hospitals" cannot fail to be a standard reference book.



"SING OF AMERICA." Folk Tunes collected and arranged by Tom Scott with Text by Joy Scott and Wood Engravings by B. Brussel-Smith. Pages, 83. Price, \$4.00. Publisher, Thomas Y. Crowell Company.

OCTOBER, 1947

The Etude Music Lover's Bookshelf



by B. Meredith Cadman

THE ANIMALS GO 'ROUND AND 'ROUND "Menagerie in F Sharp." By H. W. Heinsheimer, Pages,

275, Price, \$2.75, Publisher, Doubleday & Co. This is an exceedingly clever book by a widely experienced man who has had connections with many of the famous modern musicians and publishing houses. Driven to America by war conditions, he set out to

make a new career in a new world.

Associated for years with the famous Universal Verlag in Vienna, Mr. Heinsheimer came under the influence of one of the most influential figures in the publishing field in Europe, Dr. Emil Hertzka, who as director of the Universal Edition, was the moving force in most of the great musical undertakings in the Europe of his time. It was your reviewer's privilege to know Dr. Hertzka at his home in Vienna and when he visited Philadelphia. His astuteness in picking out and developing young composers makes a little drama in itself. Mr. Heinsheimer recounts this with skill and understanding. Nothing was quite too "modern" for Dr. Hertzka, provided the public curiosity was sufficient to bring him a profit. He was smart enough to know that if the critics violently condemned an opera because it was a flood of dissonances, that opera might become a sensation and people would run to see it, just as they run to a fire. Once the fire is out and the embers lay smoking, they have no desire to see it again. It was inconceivable to many people how a publisher could afford to issue such a carnival of noisy excrescences as Alban Berg's "Wozzeck." We learn from Mr. Heinsheimer that "Wozzeck" was a financial success. But where is "Wozzeck" given in these days, when the world is surfeited with the post-war wake of ugli-

Mr. Heinsheimer, in his lively American explorations in music, finds an exciting field in music and grasps the American picture with surprising perspicacity. His report on Hollywood is well worth the price of the

More Musical Aesthetics

"IN SEARCH OF BEAUTY IN MUSIC." By Dr. Carl E. Seashore. Pages, 389. Price, \$4.50. Publisher, Ronald Press Company

Dr. Seashore, for thirty-six years one of the leading educational figures of the Middle West, where he located at Iowa State University, is one of the most original and inventive of psychologists. He certainly deserves the degree of V.V. (venerable and vernal) because, while he writes with the authority of a pundit, his touch is as fresh as a teen-ager. If you doubt this you should read the chapter "Music as Play," in his new book. He believes in the psychological importance of play, all the way from childhood to the crowning years of life, of deriving pleasure from music. Life without play is meaningless to Dr. Seashore. He writes:

"The stimulation of the senses is a source of play. Basking in the sun is a temperature play. Sweetmeats are frequently eaten not for their food value but for

the agreeable stimulation of the sense of taste; even bitter and sour substances are played with. Color in nature, in pictures, in dress, and in ornaments is part of the enjoyment of life; so also is form, both in real objects and in drawing, painting, sculpture, and architecture. The music lesson may become work, but the artist in music 'plays' and reaches his highest mastery through play. The racial development of music and poetry, is largely the spontaneous result of play; when genuine and a true expression of impulse, art ever carries the quality of play.

"The exercise of memory is a variety of play. The power of reminiscence is one of the charms of life. Primitive man was a story-teller. We memorize a great deal for the mere pleasure of memorizing. Recognition gives a feeling of warmth and possession, as in the appreciation of the drama or the interpretation of historical events. The exercise of the imagination is a form of mental play. The effective novelist lives with his characters. It is the play illusion that makes the



DR. CARL E. SEASHORE

writing artistic; and the same spirit is transferred to the reading of fiction and poetry. The theater is by nature as well as by name a playhouse. The imaginaion invites play, even the shocking and the grotesque. Imaginative play constitutes the charm of reverie, of mental romance, of musings and idlings. The child plays with sticks and toys; the adult plays more in images. A score of men engage in action on the football field, while thousands replay the game in the grandstand.

"The exercise of the most distinctive mental process, reasoning, may also be play or its close parallel, a game. The guessing of riddles, the flash of wit, the art of conversation, and chess are all plays of thought. The emotions enter distinctively into mental play, in that their very presence reflects the enjoyment of the play impulse. Even the despondent misanthrope plays with a morbid craving for bad news, tragedy, and misfortune. Indeed, we enjoy or (Continued on Page 586)

RECORDS

by Peter Hugh Reed

Schumann: Symphony No. 4 in D minor, Op. 120;

The Cincinnati Symphony Orchestra, conducted by

Tchaikovsky: Symphony No. 2 in C minor, Op. 17:

The Minneapolis Symphony Orchestra, conducted by

("Pathétique"); The National Symphony Orchestra,

conducted by Albert Coates, Decca set EDA-21. Also

by the Hollywood Bowl Symphony Orchestra, con-

Blitzstein: Symphony-The Airborne: The New York

City Symphony Orchestra, RCA-Victor Chorale, Charles

Holland (tenor), Walter Scheff (baritone), Robert

Shaw (narrator), conducted by Leonard Bernstein.

Shostakovich: Symphony No. 9, Op. 70; The Phil-

harmonic-Symphony Orchestra, conducted by Efrem

Kurtz. Columbia set 688. Also by the Boston Symphony

Orchestra, conducted by Serge Koussevitzky. Victor set

Stravinsky: Symphony in Three Movements; The

Here is a goodly selection of symphonies. The Schu-

bert C major of the "heavenly length" is a work which

"conveys on a grandiose scale," as one writer (Mosco

Carner), has said, "and in a more objective way what

the lyrical miniatures (the songs of Die Schoene Muel-

lerin and Die Winterreise) express in an intimate and

Philharmonic-Symphony Orchestra of New York, con-

ducted by the composer, Columbia set 680,

ducted by Leopold Stokowski, Victor set 1105.

Tchaikovsky: Symphony in B minor, Op. 74

Eugene Goossens, Victor set 1124,

Victor set 1117

Dimitri Mitropoulos, Columbia set 673.

New and Distinctive Master Recordings

finds the solo instrument favored a bit too much. If the reader has not heard these sets, we recommend that he do so; they both own great interest and appeal. Schubert: Symphony in C major; The Philharmonic-Symphony Orchestra of New York, conducted by Bruno Walter, Columbia set 679.

"MUSIC STUDY EXALTS LIFE"

subjective manner." Walter plays this work even more

admirably than he did in an earlier recording, his

treatment of rhythmic patterns is smoother and more

cogent, and the recording is superb . . . The Schumann

Fourth, despite its less distinctive thematic material

when compared to his other symphonies, seems to us

a more logical and more closely integrated work,

Goossens' performance is admirable for its vitality, and

the recording is better contrived than previous issues

of the score . . . Tchaikovsky's "Little Russian" Sym-

phony (No. 2) is a friendly and likeable work, more

classical in style and less concerned with dramatiza-

tion of personal emotions than his last three sym-

phonies. Although Mitropoulos' performance is one of

sustaining musical attainments, the recording hardly

does it justice. Our preference leans towards the earlier

set by Goossens . . . Two new versions of the

"Pathétique" reveal widely divergent interpretative

viewpoints. Coates gives the work a straightforward

reading, admirable for its dramatic restraint, while

Stokowski indulges in retards, accelerations, and dra-

matic excesses which are far from cogent. If one owns

a machine of wide range the Coates set will surpass

the latter, but on the ordinary machine the fine Victor

musically the most rewarding, yet its appeal is not for

every man. Blitzstein's Airborne is not really a sym-

phony-it is a combination of dramatic cantata, opera,

and symphonic poem. Its appeal is theatrical and not

enduring, and like all works in which a narrator holds

forth, the musical portion is apt to be devitalized. The

performance is a capable one-the recording excel-

lent . . . Shostakovich's Ninth owns a certain galety

and exhilaration, but is musically trite. Most reviewers

give the palm to Koussevitzky, but to our ears the

Kurtz performance has praiseworthy qualities-he

achieves more exuberance, a broader touch of humor,

and a carefreeness that is not as evident in the more

carefully polished performance of Koussevitzky, and

the Columbia recording has an edge over the other.

The fact that the Koussevitzky set takes only three

records to the four in the Kurtz set (the latter makes

an unnecessary repeat in the first movement and ends

up with only an inch of music on one disc face) may

influence most in the Koussevitzky's favor . . . The

Stravinsky symphony, closely akin to his "Sacre du

Printemps" in spirit, is a neo-classical work in which

there is "a lean muscularity of movement and an in-

stinctive agility in the execution of a precisely medi-

tated maneuver." The work has three movements-the

first of which, a sort of Symphony Overture, is most

impressive in its autogenous expansion; the second, an

intermezzo, has a delicacy of mood sans sentiment;

while the finale, the least successful of the three, is

disjointed and unrelenting in its mechanistic drive and

far too abstruse for its own good. The dramatic con-

tent and instrumentation of the score are in keeping

with the esthetic economy of its composer. The work

is clearly and realistically revealed in a splendid re-

Ravel: Daphnis and Chloe-Suites I and II; The

Stravinsky: The Fire Bird Suite; London Philhar-

Thomson: The Plough That Broke the Plains-

There is a volatility in Münch's playing of the Ravel

ballet music which is welcome. On a high-fidelity ma-

chine, this recording brings out more color, nuance

and detail of the score than will be heard from other

recorded versions . . . The Fire Bird set is also mag-

nificently recorded, but on (Continued on Page 600)

Suite; The Hollywood Bowl Symphony Orchestra, con-

ducted by Leopold Stokowski. Victor set 1116.

monic Orchestra, conducted by Ernest Ansermet. Decca

Paris Conservatory Orchestra, conducted by Charles

Münch, Decca set EDA-29.

EDA-30.

Of the three modern symphonies, the Stravinsky is

recording will be most satisfactory.

Short Cuts

My daughter, age fourteen, has played the plano for five years. I started her, and now she is studying with the best teacher in town. She is wonderfully gifted and loves her piano; but she is bored by the exercises, scales, and so forth, which her teacher gives her, and I cannot get her to practice them. I have two ques-tions to ask you. 1. Do you think that one with her exceptional talent could do without all that tedious work? 2. Is there some substitute, some special material which would be a short cut to technical perfection?—(Mrs.) E. D. S., Ohio.

1. No. 2. None.

Wants Debussy Etudes

I am an advanced piano student, and have studied a number of years with master teachers. I love Debussy, but only until recently have I developed great ad-miration for his "Etudes." I have your book on "How to play and teach Debussy" and it has helped me a great deal; how-ever, as the "Etudes" are so entirely different from other piano compositions that he has written, I would appreciate, from you, a little more detailed advice on the correct approach as to the pedaling, phras

When you call the Debussy "Etudes" difficult, you're putting it mildly! Why . . they are more than difficult, and I can hardly find adjectives to describe their But you will be on the right path if you proper personal approach may well unhelievable resistance to the best developed technic, their perilous, slippery planistic realization which causes one to of the second period (Images, Estampes, they please and say nothing," but when feel insecure, as if "sitting on the edge and Preludes). Tonal research, careful of the chair," their tremendous pedaling problems, their awkwardness of hand and finger positions, to mention only a few characteristics. And to think that it was all planned by Debussy, carefully, purposely, and wilfully! "I am going to make trouble for the pianists," he declared with a twinkle in his eyes, "The Etudes will be an excellent ground for establishing new interesting pianistic records." To this I will add only two words: "And how!" Nevertheless, let's mention quickly that all efforts spent on these complex unusual compositions will not be wasted, for I know of nothing else that can bring such extraordinary results in all aspects of technic. They belong to what might he called Dehussy's third period, entirely different from his previous elusive, delicate style. Here we find everything: tragedy, humor, bravura, dissonance, polytonality. Let me quote Debussy himself: "I have put much love and falth in the future of the 'Etudes'," he wrote. "It it my conviction that it is technic in order to appear serious-mindanything, as Chopin has already demonstrated. Truthfully, this music hovers above the summits of pianism." Then

only with fearless hands"

The Teacher's Round Table

Conducted by

Maurice Dumesnil

Eminent French-American Pianist, Conductor, Lecturer and Teacher



follow, amplified and carried further, the eliminate most of your trouble. Of course principles used in Debussy's great works it is not advisable to "let the pupils do as

recommended by the master himself.

Parent-Teacher Relationship Is it possible for you to explain why most parents fall to understand a music teacher? They want their children to learn tescener? They want their children to learn thoroughly and play well, yet, when the teacher appeals to the parents for coopera-tion with regard to better practice, they become hostile and usually stop the child's lessons. The teacher is condemned with-out a hearing; she is wrong, and the pupil is right. Would it be advisable to let the pupils do as they please, and say nothing? Cannot parents understand that their help is needed at times, and that the teacher cannot perform miracles?

—(Mrs.) F. E. M., Oregon.

Frankly, I do not think that your generalization is in keeping with real conditions, or does justice to the parents. Those whom you describe are the exception, rather than the rule. Many parents unnecessary to bring additional gloom to are cooperative and understanding. There are, in particular, many mothers who are ed: a little charm has never harmed musically inclined, who took lessons in the past and continue to play the piano in the present. Many fathers likewise love music, even if their tastes lean more Debussy continues: "When I play the toward popular tunes than toward the 'Etudes' my fingers sometimes balk in classics. But in most cases, both father front of certain passages, and I must and mother are proud of their children. catch my breath as if climbing a moun- and eager for a constant betterment of tain. But beyond their mechanical ad- their accomplishments. Consequently, vantages, I can say without boasting progressive piano teachers should make that I am happy to have created a work it a point to analyze the parents' psywhich will occupy a special place, for the chology a little more closely. It differs 'Etudes' will also enable the pianists to greatly from one home to another, of better understand that one must not course, and each situation should be enter the kingdom of music equipped handled accordingly. Why not become more acquainted with the families of It is impossible, of course, to give you your young students? Then you would detailed advice on the approach to an feel exactly what musical diet to use in adequate performance of the "Etudes."

devise a program which would prove ment. Friends and visitors often will ask a child to "play something," when they call. This is an issue well worth considering, for which preparation ought to be or a request to present for more cooperation, by all means avoid the telephone. The tone of a voice may sound so

differently that way, and a smile cannot be transmitted over the wire. A you do say something, try to use your adjustment of sonorities, and sensitive most convincing manner, bearing in pedaling are in order, with the discreet mind that a little touch of humor used properly here and there, can perform flexibility, the "discipline within liberty" miracles; and that, above all, "a soft answer turneth away wrath."

Finally, and for a complete survey of relationship between teachers, parents, and pupils, may I refer you to the excellent book by William Krevit: "Music for Your Child." Details concerning it can be found on Page 191, April, 1947 issue of THE ETUDE, where it was reviewed and highly recommended by B. Meredith

More on Three-Four Trick Rhythms

"In a recent issue of Tex Erune," writes H. J. K. of Wisconsin, "you explained a method of procedure in learning the three against four rhythm which is found in Chopin's Fantasie-Imprompts. This method to effective in most cases. However, it is the standard of the control of

1 2 8 4 5 6 7 8 2 30 11 12 1 2 3 4 5 6 7 8 9 10 11 30

"The time required for each sixteenth is one-fourth of a best and the time required as the second of the control of the control of the common interval of time, three of the common the control of the control of the control of the triplets, as indicated for each note of the triplets, and the control of one, he plays C with the right hand, at the control of the control is gradually increased. When a

sufficient high speed is reached, the count is omitted."

Well . . . Well . . . My sincere congratulations and thanks to H. J. K. for his thorough, and perfectly accurate demonstration of that three-against-four never-ending bugaboo stirred up by Chopin's I'm Always Chasing Rainbows; excuse me, Fantasie-Impromptu. It is mathematically sound, and absolutely to the point. But there is a fly in the ointment, and here it is: speed. In the March issue of THE ETUDE, after suggesting a similar process for the rhythm of two valuable for both progress and entertainever, cannot apply to three against four. for the placement of notes is too fractional." All goes well and smoothly, of course, as long as the student proceeds at made. If you have a complaint to make, a snall's pace. But at this stage the mind ls too deeply absorbed in counting and following the arrows to permit any benefit to the fingers themselves. Then if one tries to gradually increase the speed of the count, it becomes something of an inextricable tongue and finger twister from which little, or nothing at all can be expected. In conclusion: this particular difficulty is tricky in more ways than one, for I have seen mediocre students deal with it easily and without any trouble, while others, far better gifted by nature, could never get their fingers to overcome it. Let's not be pessimistic as regards the latter: A Song to Remember will soon be a thing of the past, the Fantasie-Impromptu will regain its normal place, and they can well afford to leave it alone, for the pianistic literature-Chopin himself-is rich in masterpieces which will bring as much, or more, satisfaction and reward.

Tired Hands

I am a normally developed girl of twen-ty-two. My plano lessons started when I was eight. When I was twelve our family moved to another town where no plano moved to another town where no plano teacher was available, and from then on such lessons as I had were few and far teacher. At present I am having regular teaching, and the seasons, the present is many forest to the forest long octave or fremolo possages, the muscles in my forestms three very quickly, causing loss of power in the fingers. My teacher says it is lack of strength and feels were the seasons of results. How should I go about acquiring that badly needed strength? May I also that badly needed strength? May I also have your opinion on two other questions have your opinion on two other questions. While the plane was a supplied to the plane of the plane with the plane was a suppliant and plane with the plane was the plane was a suppliant and plane with the plane was th

It seems to me that your trouble comes not so much from a lack of strength, as from a lack of relaxation and flexibility! Perhaps in your practice, and your efforts to acquire strength, you stiffen up; and this goes directly against your aim. In your place, I would study alternately plain, and broken octaves, in all keys. without looking for volume of tone, or much speed. The value of scales in broken

(Continued on Page 585)

chords, thereby producing flowing harp-like effects. Frequently, in wide-spread rolled chords made up of many notes, the top notes are taken with the left hand coming over the right hand. In order for the left hand to return quickly to the lowest bass note of the next chord these top notes may have to be released as soon as played. However, due to the sustaining quality of the pedal these top notes will not appear staccato or detached. It is important that the lowest bass note of such rolled chords be caught by the pedal

NE of the most common conveniences of the damper pedal is that of sustaining arpeggiated

and that none of the sound of the preceding chord Example: Chorale from Prelude, Chorale and Fugue,"



Brilliant and powerful chords, widely spaced, which must be played with a sharp staccato in rapid tempo are made to appear legato by the use of the damper pedal. Examples may be found in the closing measures of Etude en Forme de Valse, Op. 52, No. 6, Saint-Saëns, and in the opening measures of Tchaikovsky's Concerto in B-flat minor.

In pedaling a melodic passage, consideration must be given to both the harmonic changes in the accompaniment and the interval relationships of the melody itself. Chromatic and adjacent notes may demand individual or no pedaling, according to the tempo; (Examples: Sonate, Opus 27, No. 1, Adagio con espressione, Beethoven.)



whereas melodies of a chordal character may need fewer changes of pedal. The damper pedal is an absolute necessity if a melody with staccato chords for its harmonic background is to be sustained. Example: Trio from Scherzo from Sonata, Op. 5 in F minor, Brahms.



In such instances the pedal is depressed just after each staccato chord has been sounded and released.

Techniques of Damper Pedaling

by George Mac Nabb

mber of the Faculty, University of Rochester

Readers are referred to Mr. MacNabb's article, "The Pedals—The Soul of the Pianoforte," in THE ETUDE for September 1947, giving opinions upon the fundamental prin-

(Example: Reminiscence, from Three Miniatures, Hanson.)



accompaniment, or when the melody is intermingled with an arpeggiated accompaniment the pedal is indispensable in sustaining both melody and accompaniment and in giving the hands freedom to execute both. Example: Polichinelle, Op. 3, No. 4, Rachmaninoff.



An exquisite effect may be obtained in pianissimo melodies made up of adjacent notes by changing the pedal only as the harmonic background changes. Such melodies would sound insignificant if the pedal were changed on every adjacent note, or were omitted entirely. In similar melodies played fortissimo, the pedal should be changed more frequently than even the harmony dictates. Example: Nocturne, Op. 9, No. 1, Chopin.



Related tones are those which vibrate sympathetically with tones and overtones of one harmony. Tones unrelated to a certain harmony will not vibrate sympathetically with it. However, related and unrelated tones may often be pedaled together advantageously. particularly when the related tones and their sym-

When a melody is supported by a brilllant, moving pathetic vibrations are strong enough to overpower the vibrations of the unrelated tones. Example: Choral from Prelude and Fugue, Op. 35 No. 1. Mendelssohn.



There are times when chords of a prolonged identical harmony demand consideration for a change of pedal because the intensity of their sympathetic vibrations interferes with clarity. An example of this may be noted in the opening measures of the Tchaikovsky Concerto in B-flat minor

The damper pedal gives great brilliancy to runs, cadenzas, and rapid passages. In rapid fortissimo passages (the pedal should never be used in slow scale passages, for obvious reasons) a terrific din or flourish of sound is created. Whenever the blur is too unbearable (unless this disagreeable detonation is specifically desired), changes of pedal will be necessary. In pianissimo scale passages the result is like a delicate (Example: Etude, Op. 25, No. II, Chopin.)



breath of sound, Generally speaking, volume and velocity are considerations for pedal changes in scale and running passages. Obviously, slow speed and great volume will require more pedal changes than great velocity and little volume.

In ascending scale passages with a changing harmonic background of chords the pedal must be changed to coincide with the harmonic changes. Without any pedal the scale passages would sound dry and the chords would be disconnected, without the correct pedal changes the chords would be submerged in

Caution must be exercised (Continued on Page 588)



My Hall of Memories

Famous Singers I Have Known

by Andres de Segurola

Eminent Operatic Basso and Teacher Former Member of the Metropolitan Opera Company

Part Two



MARY GARDEN AS MÉLISANDE

continue our visit of this Gallery of Fame, and by the way, these words make me call your attention to the fact that a person can be famous without being "great." Please keep this in mind during this excursion of ours. Which at this point brings us in front of a famous cantatrice: Luisa Tetrazzini,

I do not understand why the character of Rosina from the "Barber of Seville" was chosen for this painting of her, because Rosina was certainly not one of Tetrazzini's best operatic presentations. Her stage mannerisms and her stocky figure were certainly not characteristic of the sparkling, gracious, aristocratic Rosina, And I well know it, for in 1908 I made my very first appearance before a New York public, singing the role of Don Basilio in that Rossini masterpiece opposite her.

Tetrazzini's vocal instrument was a very peculiar one. Wonderful highlights next to deplorable shortcomings. High and superhigh tones of exceptional brilliancy and outstanding size for a coloratura, next to a gamut of low and middle tones of white, lifeless, and childish production. There were two distinct contrasting voices in one. Furthermore, while her stac-

REETINGS! Greetings! It is very gratifying to cati and floratura passages were always delivered with see you all back with some newcomers. Let us dashing technique, it was practically impossible for her to sing competently any andante so frequent and so remarkably beautiful in the great majority of the coloratura operas, particularly in those by Bellini and

Contrary to what happened to her colleague Melha. Luisa Tetrazzini never enjoyed the admiration of her own countrymen, the Italians. Here is an example: In the fall of 1913 the popular and distinguished conductor, Maestro Campanini, brother-in-law of Luisa and well known in New York and Chicago, arranged a series of operatic performances for the special purpose of introducing that kin of his to the public of Parma his native town, which by the way, boasts the privilege of having one of the most exacting and bold operatic audiences in Italy. On that occasion the role of Don Basilio was entrusted to me once more.

An Unjust Appraisal

The evening of the opening performance, on entering the beautiful and historic royal theatre of that city of Parma, aligned on both sides of the corridor to the dressing rooms was an array of splendid baskets of flowers of all shapes and (Continued on Page 592)



GERALDINE FARRAR



Chicago Opera Company, as sketched by Enrico Caruso, peerless tenor.

CLEOFONTE CAMPANINI

Former Director and Manager of the



"MUSIC STUDY EXALTS LIFF"

THE ETUDE

THY DO WE not understand the diction of singers? Is it not possible to ennunciate distinctly without sacrificing the vocal quality? These questions are being asked over and over by the music critics as well as the laymen.

For years many have been of the opinion that the English language is difficult to sing. Today that idea is being challenged by some of the ablest educators in the field of song. We know that English, well spoken, results in beauty of sounds and melody. If one is able to effect such good results when speaking English, why is not the same medium correctly used effective for singing, which is enhanced speaking. Since the majority of singing teachers believe that singing and speaking are closely related; since many in the field of speech advocate singing lessons for the speech pupils; and since these ideas are being accepted more and more, is it not timely to consider the correlation of these two subjects in our schools? The idea of correlating singing and speaking is not new, Centuries ago Cicero said that the way to fine tone production is by way of correct pronunciation. Today we do not acclaim any one a true artist in either speech or song unless he communicates his message in a manner that can be understood. An indistinct speaker annoys us. But somehow we have taken for granted the indistinct diction of the singer. How often do we sit an entire evening listening to songs

In the age in which we are living, it is of the utmost importance that we transmit our thoughts clearly and distinctly if we wish to effect better understanding and cooperation among world groups. For this reason speech training is taking a paramount place in the well organized curriculum. Song has always been recognized as a universal means for communication of feeling. But the singer rarely communicates his ideas, The poor diction of singers and the inadequate voices of speakers are convincing leaders in education that these subjects should be more closely related in both the elementary and high schools.

Similarity in Speech and Singing Techniques

When the modern singing teacher tells us that good singing and good diction are synonymous; that good diction results in correct tone placement . . is it not timely that the singing and speech teachers become aware of the close relation of their subjects and the contributions they can make to each other,

Place the fundamental needs of the pupils side by side. Are not their problems identical and their beginning techniques similar? The astonishing thing is that the singing and speech teachers have not worked together long ago. When a normal pupil (one who has no physiological or structural deficiencies) begins to study speech, what is discovered? Usually he has no idea of basic conditions for tone production. His muscles may be flabby from lack of use or tense from misuse. He has no conception of breathing in relation to tone. He uses only the area from the mouth to the top of the larynx when speaking. Many pupils are not aware even of those parts. That speech is a function of the total organism is an entirely new concept. The first step is to awaken the pupil to an awareness of how he is using his vocal instrument. He is taught to relax, to free the muscles from constrictions and to become aware of the responsiveness of the entire being. This release of tension helps him to realize that breathing is a total functioning and to recognize the feeling that accompanies freedom from strain in the region of the throat muscles, Such an approach is of paramount importance in the beginning for both speaker

In the November, 1945 issue of "Voice," Alfred Lukin says; "There are two prime problems in the mechanics of learning to sing. One is breathing and the other is the vowel." And he adds that the learning of the simple technique of vowel formation makes it possible to control the cavity, and these perfectly formed cavities or vowel patterns result in better resonance. The only muscles that we are able to control and shape are those in the pharyngeal and mouth area. This will be discussed more in detail later,

I should like to add to these two, another prime factor . . . release of tension of the muscles. As said before, when they are free from constriction, they will respond readily to the vowel moulds, and transfer from sound to sound with agility. But more important than all, breathing will find its proper level only when the Speech and Singing

by Gertrude Walsh

Author of "Sing Your Way to Better Speech"

Miss Walsh has been an instructor of speech at many colleges, including Ladyclift, Mount Saint Vincent, and Hunter, and is well known as a lecturer upon her subject.

domen are free to respond. With such elasticity it will not be necessary to force a deep intake of breath. To tell the pupils to pack the breath against the diaphragm, to push or hold the muscles of the abdomen, or to hold the breath, results only in constriction of the parts pushed or held. It needs no discussion to convince anyone that such distortions may cause hypertensions of the more delicate muscles involved in voice

Up to this point the techniques used for the singer and speaker are similar. However, at no time does the speaker ever attain the heights of pitch levels required of the singer. The intervals of pitch are never so wide. Nor is the quantity of the vowel or the continuant consonant sustained so long in speech as in song. The musical instrument helps the pupil of song to attain these elements. It is the recognition of these elements that the speech pupil needs.

Because he is completely unaware of the physical preparation for speaking, his tones are often throaty and thin. This lack of volume is no aid for distinct speech. He may think logically but his voice will not respond as he has little or no vocal range, Rarely does ne change pitch levels. The result is monotony in both reading and speaking. Because he has had no ear raining he thinks of emphasis as mere exaggeration.

An exercise which is illuminating to the speech pupil s the sustaining of the vowel or the continuant consonant to a music note until he hears the resonance of the sound. Another ear training exercise, in which the drill on the sound to be learned is set to music, helps to establish basic conditions for tone. A response results from singing the drill which never could be attained by the mere repetition of the sound on a speaking pitch level. For instance the singing of any one of the following sounds p-b-w-f-v, combined with the sound a as in ah un and down the scale or to some familiar melody, will not only train the ear to hear and discriminate between the various sounds but will free the muscles around the mouth and law involved in the production of sounds. The same approach can be used for the tongue and teeth sound th or the tip of tongue sounds t-d-l-n. Any of the sounds of the language may be repeated in a simple jingle and set to melody. In the following example the chorus of Jingle Bells is used.

Put them on a plate: Bobby baked the bread and beans But it was getting late; Papa peeled the peaches bright, Put them out of sight; Bob was grumbling, Pete was mumbling We have appetites. While singing they observe the need for breath, the

Peter picked the peppers sweet,

By permission of publisher E. P. Dutton and Co., Inc. From "Sing Your Way to Better Speech."

VOICE

larger intercostal and those of the diaphragm and ab- agility or lack of response in the muscles, the variety of tones, emphasis, and projection. These factors can be carried over readily to speech. The development of range, flexibility, volume, and resonance in the singing classes would prepare the pupil to respond vocally when speaking or reading, or when interpreting literature. In this basic voice building, singing lessons would be of supreme benefit to the pupils in the speech classes. It is a vision now but let us hope that in the not-too-far-distant-future, speech and song will be taught in the same department in our schools,

What can the speech teacher contribute to the singing teacher? Nothing will give the pupil such an exact picture of the forty sounds of our language as the study of the International Phonetic Alphabet, This scientific approach to the language sounds is a most efficient method for training the ear and for teaching the accurate placement of the speech patterns. The Roman alphabet is totally inadequate. It has only twenty-six letters to represent forty or more sounds in our language. Spelling does not always indicate how words should be pronounced. The following words are spelled differently yet all have the same vowel sound: euchre, Lou, Sue, few, through, too, two, do. The next group is spelled alike and the vowel sound is different in each word: through, would, thought, though, rough. The foreigners are helpless. The singing and speech pupils are confused because the letters do not give the exact sounds as heard in the correct pronunciation of the word. Nor do the letters of the Roman alphabet tell him what to do with his tongue and lips in order to make the desired sound.

Study Phonetics

The phonetic alphabet gives one letter and one only for every sound. Each letter is a symbol for the organic placement that will bring the desired auditory result. So accurately has it been worked out that a departure from a rounded position of the lips as, for instance when producing the sound of oo as in loom, results in a flat tone. If the front of the tongue is low instead of high, lat and gat are heard instead of let and get. If the back of the tongue is depressed, when saying love, the word is distorted into lahve. And you are all familiar with the hahnd that should be hand Such distortions make it evident that the singer is straining to open his throat at the expense of losing

A study of phonetics gives exact directions for cleancut and distinct consonants. It classifies them, telling where and how they are articulated, whether they are voiced or voiceless, stop-plosive or continuant. Exact directions are given for raising or lowering the back or front of the tongue when making the vowel sound. Such suggestions as placing the tone in the front of the face. singing the vowel in the head, or focusing the tone on the lips may be good kinesthesia but leaves the pupil with no accurate notion of what he is doing. The coordinating and functioning of the muscles to produce vowels and consonants, the agile transfer from sound to sound. and the auditory discrimination must be automatic It will take hours of practice. Because of this, the correlated singing and speaking should be presented in the elementary grades during the formative years in order to train the (Continued on Page 586)

YN A CERTAIN sense it is something of a liberation to stop formal piano lessons and to continue practice on our own without benefit of a teacher Essential as a teacher is, there are many things in the teacherpupil relationship which keep us from realizing for ourselves

the true values of music. Under a teacher we are cramped in many ways. As a rule our assignments are definitely laid out for us. We are told what to practice and how to practice. The genuine aim of practicing for its own sake is complicated by extraneous ends.

We can now see music for what it is-a new world full of rich treasures which are ours to explore and acquire. We are now free to explore them as we will. We have experienced a musical awakening. But with this freedom comes an obligation-the obligation to choose for ourselves an intelligent way of practicing. The old methods of practice are no longer suited to the new attitudes and purposes which we have. There is something in us which makes us want to find a more suitable way of practicing, one more consistent with our new viewpoint.

In the hope that it may help some of us in this search, I would like to present a few ideas that have come to me as I have tried to revamp my old methods. I have found that the learning of a new composition falls into six stages, and that if I am conscious of these stages as I practice, my efficiency in learning and joy in practicing are increased manyfold. Before presenting these stages, however, let us discuss as a background, a few principles of learning which represent the laws of the mind as it operates in learning any material.

One basic assumption underlies all that follows. It is, that learning to play a new composition on the piano is a mental process, just as any other act of learning. It has the same characteristics; the same laws apply to it as to learning a poem, solving a problem, or mastering a school lesson. Applied to learning a difficult passage on the piano, this would mean that the passage is mastered as the mind absorbs it; absorbs it so completely that there is control over every movement involved. Only when such mental control is acquired can we have confidence that we have truly mastered a passage.

Apply Principles of Learning to Practice

Perception is the mental process which illustrates the workings of the mind in relation to learning, better than any other process, since it is so clearly and easily observed. It is the act of understanding or grasping the meaning of any object presented to our senses. When a person looks out the window and recognizes a moving object to be an auto, he has perceived the auto. His mind takes the mass of sensations presented to his visual senses and organizes them into a meaningful pattern. The automobile stops. Our subject looks at it again and sees that it is black. As he continues to look at the car, he perceives its other qualities. He notices that it is a sedan and that its body is streamlined. He may then notice the make of the car and the color of its tires. Thus, we see that perception does not take place step by step, adding various details together to form a whole. Rather the whole is perceived first as a unit and then the various details usually in descending order.

Insight is another process which has great significance for learning. This is a sudden glimpsing of the solution to a problem after a time of apparently futile effort. For example, we are working on an algebra problem. After working some time with apparently no results, the solution comes to us like a flash. The same thing happens in our piano practice. We find ourselves suddenly able to play a difficult passage when we have almost given up.

Orientation also is a very important principle of learning. According to this principle, a background should be provided for the material to be learned This is because things are learned and remembered best by seeing relationships between them, and by seeing them in relation to the background of which they are a part. The same applies to the acquisition of skills since change of viewpoint which will bring us to a higher

Studying Without a Teacher

by Norman Mehr

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NORMAN MEHR

this is largely a mental process. In learning a piano composition, for example, the more one perceives of the form of the composition and the more clearly one sees the relationship of the passage he is trying to learn to the whole composition, the more readily and accurately will he learn it,

Motives and aims are important to the learning process. Learning is most efficient when the material is directly related to one's motives and interests. As for aims, efficient learning demands definite and immediate aims. Remote generalized aims must be broken up into definite and immediate ones which are tangible and capable of being realized.

Unconscious learning is the final factor to be noted. The mind continues to work on a problem after we have awakened in the morning with the solution to a problem which we could not solve the night before.

Summary of These Applied Principles

From these principles we can derive the following rules of practicing:

(1). Because the mind naturally learns in wholes. as we saw in the process of perception, we should try to get an idea of the composition, as a whole, before trying to get its details. Instead of trying to master the composition from beginning to end, perfecting each step as we go, we should rather plunge into the whole composition, gradually digging deeper and deeper, mastering the grosser and more obvious aspects first and the finer and more subtle details later.

(2). We should remember that a higher level of achievement is the result of insight which is due to a change of viewpoint in the individual. Therefore, we should not persist too long in the practice of a passage, If we try to force ourselves too much we are only wasting time, since there has not yet occurred that

level of achievement. This should not be interpreted to mean that we sit idly by and wait for the insight. Much hard work is necessary to help bring about the insight and to be able to take advantage of it when it does

(3). Because of orientation we have another reason for trying to get the feel of the whole composition before trying to

master its difficulties. Only in this way we come to see the relationship between the parts. Only in this way can we provide ourselves with a background to which we can relate the parts.

(4). Finally, it is better that our efforts to learn a given bit of material be separated by a period of time This is true because of unconscious learning and men-

Analysis of a New Composition

Let us now show these principles in action by analyzing the learning of a new composition. This falls naturally into six stages as follows: (1) Exploration stage; (2) Whole-feeling stage; (3) Moderate tempo playing stage; (4) First wave of memorizing; (5) Second wave of memorizing; (6) Polishing and perfecting.

(1). Exploration Stage-The aim of this stage is to see what the composition is all about. The procedure is to go through the composition, practicing enough on the problems presented to get acquainted with them, but not lingering over them. There will have to be some concentrated practice on many parts to play them at all, but there is no attempt to join the parts. It is not to be understood that the composition must be gone through in one sitting. But one should take up where he left off each day so that the whole composition will be gone through in several days. This procedure provides the frame of reference and orientation so necessary to effective learning. It also cuts out wasted effort due to mental fatigue, since it follows our natural interest and curiosity to know what is ahead of us.

(2). Whole-feeling Stage-Here the aim is to get the feeling of playing through the composition without stumbling, at a moderate speed, with notes. This will necessitate more practice on the technical problems, but still no attempt to master them even at a moderate tempo. Just enough practice should be done so that the composition will go through; enough to get the feeling of the whole composition and realize some of its musical possibillties

(3). Moderate Tempo Playing Stage-Here the aim is to gain accuracy at a moderate tempo, still with notes. It seems necessary to include this in a separate stage because it represents a new aim. In the second stage our aim is to get through the composition in spite of technical inaccuracies. To linger over them too long in the second stage would interfere with the purpose. It would not be in line with our natural interest which is not yet ready to concentrate on technical problems. With the second stage completed, we have consciously ceased to work on it. Many times we of the difficult passages. There will still be some are ready and interested in trying to patch up some passages that will not yield even at a moderate tempo, but we must leave these for the following stages.

(4). First Wave of Memorizing-By this time much of the composition probably will have been memorized. Perhaps some of us may have memorized the entire composition. But even so, conscious memorizing is necessary to reinforce the composition in the memory, to make it more definite, and to give the learner confidence and assurance. It is only after a composition has been thoroughly memorized with conscious effort that it can be played at its best.

The first wave of memorizing corresponds to the first stage of learning the composition. A new part should be taken every practice session until the entire composition has been gone over, without regard to whether what is practiced in one session is remembered in the next.

(5). Second Wave of Memorizing-In this stage the aim is to get the composition thoroughly memorized. The various parts are given as much practice as needed and effort is directed toward joining the parts.

(6). Polishing and Perfect- (Continued on Page 586)

New, Progressive Material for Organists

by Dr. Alexander McCurdy

Dr. McCurdy, in the following very pragressive article re-Dr. McCurdy, in the following very pragressive article re-garding organ materials, notes many new works of signal interest. The Eruse has stepped aside mamentarily from its historic policy at not mentioning proprietary publications, as Dr. McCurdy has a definite principle he desires to state. as or, mecurally has a centile principle ne desires to state. There always has been an unending debate in musical education between those who fovor strictly formal education and those who prefer the informal. We knew a Gypsy violinist in Budapest who had a glarious tane and a fabulous technic, but had never had any formal musical education. In fact, he could read music only with considerable difficulty. In general, the student who has not had a formal training is very likely to find himself of a definite disadvantage lote in his career. Old Father Stoiner states this very clearly in his method, "The Organ": "There are twa ways in which time may be devoted to the proctice of a musical instrument. The first and most common is, to avaid the difficulties which present themselves, and to be content with mastering just so much af the art of playing as will afford a little amusement; the other is, to face at once the special difficulties of the instrument and persevere until they are surmounted. By the former, o player connot possibly rise above a very mediacre standard, and his performance will never receive higher praise than that of being called tolerable; but by the latter, the highest excellence will be within reach, and the student will anly be limited in its attainment by the amount of natural talents with which

Perhaps na instrument offers such a temptation to triflers as the Organ, for the obvious reason that an immense variety of tone can be produced on it by merely mechanical means. Hence it is of the utmost importance that the student should take his first steps in the right direction."

—EDITOR'S NOTE

HERE are teachers of organ who say that we do not even need a formal method for teaching most of the students who study the organ. We know perfectly well that there are many students who study the organ that no method, teacher or anything else will ever make organists of them. However, there are many, who can be good organists, but who need formal methods. At any rate, I have heard some fine players who have never seen Stainer or any other book of instructions.

There are a good many teachers of organ now who claim that if the student hasn't had a complete "goover" of Stainer, there is no use trying to advance further. That may or may not be right, As I understand it from my friends who use no formal method, the system used generally is to give the smart student a little outline of the pedal board, a good posture, explain about the use of the toe and heel, and start him on a hymn or two. The teacher marks rather carefully, for the first, every toe and heel. The student is expected to practice at least two hours a day. About the third week, these teachers start the students on some of the less difficult Bach Chorale Preludes and before one knows it, the student has done creditably, the Eight Short Preludes and Fugues. As we see it, although carefully watched by the teacher, it is not according to the best accepted standards of teaching

Many Important Details

When one thinks of the detailed work that is done by great teachers, with beginners at the organ, it is truly amazing. With all of the detailed work that Gaston Déthier does, that Lynnwood Farnam did, that Harold Gleason and other teachers do, it is no wonder their students can play magnificently. Yet my ears pricked right up when I heard the playing of other students who had never done the ground work that these had done. I wonder if, for the most part, we don't waste a lot of time with the beginning at the organ. There are students, we admit, who will be good organists, who never could get along with this sort of

so clear. The student who could take this quick begin- played clumsily by a discriminating novice, can arouse ning course may regret it some day and no doubt the teacher will regret it even more. When we teach, we must take into consideration the average student, and the teacher must use good judgment as to the proper method he should select for the student in mind. We have real responsibilities as teachers, teachers of any instrument or subject. Many times we take teaching much too lightly. I fear that as organ teachers we perhaps have more responsibility than others.

Handicaps in Organ Study

The difficulties in studying the organ are constantly before us, such as, places to practice, the lack of standardization of the instrument, and many others. Sometimes the good student gives up at once when he sees the difficulties he must encounter. One wonders how we get as many good organists as we do. There is no doubt that it is easier today than it was when I was a boy, and had to hire someone to pump the organ for practice

The need for preparatory work in connection with the study of the organ is of the utmost importance. It is quite generally agreed that no one should even study the organ without a good background on the piano, as we have mentioned in these columns before. To have at least studied the Two and Three Part Inventions Bach, and to be able to read at sight, reasonably well, is a prerequisite. One has a "mill stone" around his neck, if he cannot be relieved of technical difficulties in the manuals when he is studying the organ. And, as we have said before, he should keep up his work on the piano. If this isn't true, one will not know which hand is which, and which foot is which, when he puts his hands and feet together in his first trio for the organ.

Harold Gleason, head of the Organ Department of the Eastman School of Music in Rochester published a "Method of Organ Playing" which is altogether complete. It is one of the very best. If a teacher uses this book carefully, and watches his student diligently, he will certainly have a complete understanding of his instrument. I commend it most heartily to teachers who do not know about it.

A Beginner's Book

There is a new book published this past summer called "First Elements of Organ Technic" by Arthur B. Jennings, Associate Professor of Music, University of Minnesota. It is a book for the beginner and has the enthusiastic praise of such successful teachers as Lillian Carpenter, Bassett Hough, and Ernest White. It seems to me that the whole approach is a good one. Although many of us have been using the Stainer Method in the editions by Kraft, Harker, Rogers, and others, there is so much of the material that is not even usable. The teacher must leave out a great

In Mr. Jennings' book the real fundamentals are there and the student, if he has any ability at all, reaches the point where he can enjoy his work and learn. How important it is to enjoy oneself in study, and there is no enjoyment greater than studying the organ. Mr. Jennings uses a number of familiar melodies in his book. His psychology is good and to quote his foreword, "The use of familiar melodies is a

a joyful enthusiasm in the player. This is good pedagogy, and is sufficient reason for including a few favorite tunes," Mr. Jennings has a very interesting approach to the two systems of pedal playing. His pedaling of the scales is something upon which too little emphasis has been placed. He makes excellent suggestions about the playing of hymns, chants, and chorales. I like his suggestions on registration for the

The study of the organ is a tremendous thing. We who teach the organ need good ideas as to teaching. I have an idea that many teachers do too little research We don't study the methods that we do use; we cannot do the things that we expect our students to do. It would be good for us to take refresher courses, even if we give ourselves the course.

Recommended Material

I wonder how many have read "The Contemporary Organ" by Barnes, Schweitzer's books on Bach, or Wallace Goodrich's book on "The Organ in France"? Other books which should be on our must list as organ teachers are G. A. Audsley's books, Caspar Koch's "The Organist's Gradus ad Parnassum," Ernest M. Skinner's "Organ Stops." The following methods, in addition to those mentioned, are certainly worthy of our study: Marcel Dupre's "Organ Method," Edward Shippen Barnes' "School of Organ Playing," Clarence Dickinson's "The Technic and Art of Organ Playing;" "The Liturgical Year" (Forty-five Organ Chorals) by Johann Sebastian Bach, edited by Albert Riemenschneider; "Six Organ Chorais" by Schubler, also edited by Riemenschneider; "Eighteen Compositions for the Organ" by Robert Elmore; "Eighteen Choral Preludes" by Johann Sebastian Bach, edited by Edwin Arthur Kraft. Early next year a noteworthy compilation, entitled "The Church Organist's Golden Treasury," edited and annotated by Dr. Archibald Davidson and Dr. Carl Pfatteicher, will be published in three volumes. Some excellent studies for pedal have been written recently by H. William Hawke and by Flor Peeters. All of the material mentioned may be procured through the publishers of THE ETUDE.

The course in organ playing given last summer in Methuen, Massachusetts, must have been an inspiration. There were forty organists, from all over the United States, to study a week with Ernest White, a week with Carl Weinrich, the same amount of time with Arthur Howes and E. Power Biggs, There were church organists, University organists, and many serious young students. The outlook, for the young student, must have been "too wonderful;" the help that the University organist must have gotten from observation in teaching, and the thrill of the church organist, must have been immense. Imagine, for example, studying some works for the organ with these four men, getting their ideas which were undoubtedly all different. We hope that this course can be given each year to increasingly large numbers. It should be one of the important steps in developing good organ playing in this

Look up some of the new works by Carl Parrish, He is a composer we should watch. The compositions are Chorale Preludes on Welsh tunes,

Do you listen to E. Power Biggs on CBS on Sunday training; everything must be done for them and made stimulus to the beginner. Even a threadbare tune, mornings? His recitals are an inspiration.



NATIONAL MUSIC CAMP HIGH SCHOOL CHOIR



MAYNARD KLEIN

The Choral Director's Dilemma: Bach or Boogie

by Maynard Klein

Maynord Klain is universally recognized as one of America's authanding callege charal conductors. He is professor of charal music, Newcomb Callege and Tulase University, New Orleans, For the past several summers, Mr. Klain has served as charal conductor at the National New Carlon Interlochen, Michigan, During the summer university of the Carlon Carlo Missauri. He alsa has a penchant far canducting little known compasitions, such as Antan Bruckner's "Psalm 150," which received its first performance in English under his direction last March. Easy-ta-do campasitians are rarely fea-tured on the pragrams canceived by Mr. Klein. Insteod, the works of Paul Hindemith, Zoltán Kadály, of the modern schaal, and the classic warks of Berliaz, Handel, Praetarius, and
—Euros's Note Palestrina are perfarmed.

HE BOBBY-SOXERS have gone boogie mad; there is no possible chance of redeeming the children from the vicious giant that comes to them by way of the radio, the juke box, and the dance hall. The whole teen age group is 'hep' to a degree that makes the serious musician's job next to hopeless." These are common statements that we hear uttered by many teachers who claim to be interested in music with a capital "M"; but in many cases, these teachers have divorced from their thinking the fact that they themselves are mainly responsible for the situation as it exists. Our prayers should be offered for that choral director who believes in the value of doing only the best, but who feels that he must do the more "popular" so that his choir will make a "hit." We should pray for him, for he is sure to suffer the tortures of the damned in leading such a dual life while molding the lives of children.

Let us first think of the child-we must not blame the youngsters. Let us look back at our own days of adolescence and try to recall those things that interested us most. Try to remember the music that interested us; what subjects demanded the greater part of our day-dreaming time? I am sure that our tastes and attitudes have changed a great deal since those far away days, and in many cases we may look with revolt to the type of thing that demanded our atten-

always guided by the attitude of an adult group that was doing its best to understand our adolescent point of view. One may be fortunate enough to look back on a wise adult counsel, either in the form of a person or a group of persons. It was mainly this influence of affecting the urges of adolescence either to follow or revolt that molded our attitude toward any given interest. Happy indeed are those adults who can look back and respect the teachers of their childhoodteachers who had convictions as to the real values of life, and the courage of those convictions in leading their charges through the constant maze of popular appeal. Happier still can those individuals be who were taught by teachers who were sensitive to beauty and who made the beauty of externals a part of their lives so that children would live in this reflection and inevitably absorb it for their own use.

In this bygone day the influence on any given child was confined to a small area of living. In the main, his attitudes were affected by forces near him such as parents, church, or the immediate school faculty. In other words, the "pressure group" interested in molding his tastes and behavior was well confined to the immediate neighborhood unit. This environment may have proved totally inadequate for certain future developments in the lives of these children, but this lack was most often offset by the absence of "pressure" from larger organizations interested mainly in the exploitation of children, under the false guise of edu-

The picture has totally changed for our children today. The rocket development of oral communication

> BAND, ORCHESTRA and CHORUS Edited by William D. Revelli

tion. We will also recall that our interest was most has made every living room and breakfast nook the point of focus for large scale pressure in molding the thinking of people. This tremendous force can be the greatest boon to our American cultural life if used to that end, but it can prove to be the work of Satan himself, if permitted to run without wise appraisal.

This modern method of oral communication has done much to bring enjoyment to millions of lazy-minded Americans, while at the same time attempting to satisfy the demands of a minority who would like better fare. The presence of large commercial interests has in many cases focused their presentation to satisfy the immediate demands of an adolescent group. They work on the theory that the average intelligence of fourteen years should be the limit over which they should not go in the production of their musical fare. With this as an axiom for musical creation, it is easily understood why the serious teacher is alarmed and why he might shudder at the responsibility that is his in maintaining a higher level of cultural understanding. One might as well say that fifty million teen-agers can't be wrong. One might further make the preposterous assumption that the bobby-soxer feels the pulse of the times and that boogle-woogle is best suited for that expression.

It has been intimated above that the interests of youths and adults alike are guided in at least a twofold manner: by their own present tastes and by the dictation of individuals or groups. The "Pressure Group" of mass musical degeneracy is holding a strong lead.

Why should we want to give our youngsters something better than the fare purveyed for popular consumption? As was stated above, the adolescent mind is very flexible and will respond to any given influence in a fearfully receptive manner. As educators and parents (and in the best sense, teachers are foster parents), we want our children to be in contact with the higher idealisms of man's creative mind rather than with the base and banal, Music and Art are said to be "A Mirror of Man's (Continued on Page 560)

THE ETUDE

TT IS FREQUENTLY said of football games that the band is almost as important as the team. Cer-I tainly the half-time program adds greatly to the tremendous popularity of this all-American sport. Without it, there is a decided lack of color, a fact attested to most recently by the professional football clubs who have set aside considerable portions of their budgets for this extremely important part of the game.

Being so closely related to him, should make the conductor of the band feel free to borrow a page from the football coach's book. The one most likely to help is headed "Fundamentals" and contains in profusion

the words drill and work.

I wonder if there exists a coach who would prepare for a game simply by telling his eleven players their respective positions on the field? Football teams with winning records are those well drilled in fundamentals, and this work is continued throughout the season. The day before the big game no bruising scrimmage is called, but there is plenty of time spent in drilling fundamentals and in the running of plays which require split-second precision and automatic execution of basic skills. How many games are lost because one member of a team loses the rhythm of a play? How many are won because of the machine-like smoothness acquired through diligent hours spent in laying a solid foundation?

The Purpose in Drills

In the preceding article we discussed the fundamentals necessary to the development of the marching

9. To the right flank 2. At ease 10. To the left flank 3. At rest

4. Right face 5. Left face

11. To the rear 12. Military countermarch

13. Column right (minstrel) 6. About face 14. Column left (minstrel) 7. Mark time

If it is your goal to develop an outstanding organization, you must work constantly to perfect the execution of each of the above. Plan your daily drill periods so that some time each day is devoted to this end. Don't make the mistake of merely going through the motions. Your band will be no more enthusiastic than you, so give your commands with rhythm and vigor. Drill and Formation Routines For the Football Band

by Harold Ferguson

Assistant Conductor, University of Michigan Bands

relax! Attention to detail in drilling makes for a clean-cut, snappy performance.

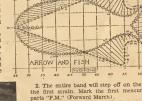
And now before we actually plan the first program, what have you done about music? The marches you have chosen to use should be well within the ability of the entire band. Music a grade lower than you would use if the group were seated is generally a safe

choice. First of all, it must have solidity in rhythm. The melody should be broad and well within range. A good, strong countermelody in the lower brasses is desirable. Be sure it is in a playable key for your band. Take as much care in preparation of the music for the field as you do for a concert. Hundreds of people hear your band at a football game who will never hear it indoors!

Let us assume that your band is five files wide and ten ranks deep and the performance will take place on a field having bleachers or a stadium on one side only. The band will "fallin" on the outside line, across the field from and facing the bleachers. Plan to use a spirited fanfare for the purpose of inviting the audience

other things you must always be on the watch. Don't measure repeated first and second strain and a thirtytwo measure repeated trio. With black ink for the first time through a repeated strain and red ink to indicate the second time through, mark the parts as follows: 1. At the drum major's signal, the band will start playing but will stand fast throughout the four measure introduction. So, all the parts of the march should

be marked "Stand Fast."



THE UNIVERSITY OF MICHIGAN MARCHING BAND IN THE STADIUM AT ANN ARBOR DURING THE ARMY-MICHIGAN GAME, 1946

Remember, a command is not a request!

OCTOBER, 1947

The purpose in your drills is to convert a heterogeneous group of individuals into a unit which reacts as one person. Therefore, you must at all times be on the alert. Is everyone really at attention? Heels together? Body erect? Shoulders square? Head and eyes straight to the front? Does the entire unit snap to the "at ease"? Is anyone talking? Do the heels click as one, on the facings? Is someone losing his balance on the "about face"? Are all feet raised equally on the "mark time"? Is the carriage of the body still at attention as the drill progresses? Is there any talking or movement immediately after the "halt"? For these and many

to watch a good performance. Now we will mark the parts of one of our marches so that each bandsman will know exactly what to do. We will keep the first program simple so that the band will gain confidence for more complicated maneuvers as the season progresses. If you wish to follow this pattern exactly, use a march having a four measure introduction, a sixteen

BAND and ORCHESTRA Edited by William D. Revelli

2. The entire band will step off on the first beat of the first strain. Mark the first measure in all the

3. On the first beat of the first strain, second time through, the band will execute a right minstrel turn. Mark the first measure "R.M.T." using red ink to indicate second time through the strain.

4. On the first beat of the second strain, execute the military countermarch, so mark the measure "M.C.M." 5. On the first beat of the second strain, second time through, files one and five execute "to the rear." Mark the parts for the bandsmen in these two files "T.R." On the first beat of the third measure files two and four will execute "to the rear," so mark the parts for these two files "T.R." On the first beat of measure five, the third file will execute "to the rear." Mark the third file parts "T.R.

The band will now look like this from the stands:

6. In order to get back into band formation, files one and five will execute "to the rear" on the first beat of measure nine, Mark the parts "T.R."

On measure eleven, files two and four will execute "to the rear." Mark the parts "T.R." On measure thirteen, file three will execute "to the rear." Mark the parts "T.R."

We are now in regular band formation. 7. On the first measure of the third strain, the band will execute a "right minstrel turn." Mark the parts

8. On the eleventh measure of the third strain, the entire band will execute "to the rear." Mark the parts

9. On Measure 15 of the third strain, entire band again executes "to the rear." Mark the parts "T.R."

Music and Study

10. On the seventeenth measure, execute "right four." Mark the parts "R 4."

11. On measure twenty-five execute the "military countermarch." Mark the parts "M.C.M."

12. Proceed into the letter representing the opposing school or into the usual type of formation based on a current event or well-known song, and so forth.

Using the suggested routine as a pattern, conclude your program with another march developed in a similar manner, but making use of the remaining fundamental maneuvers and ending in the letter formation representative of your own school.

The diagram is illustrative of the factors necessary to clarity in charting formations. The bandsman looks at a diagram and immediately asks several questions which you must anticipate What is it? Arrow and Fish. (In this case the band was already in the arrowhead formation and was going to the fish as indicated by the arrows). Where is it formed? The yard lines must be clearly marked. Which side of the field do I face? This is indicated by the box containing the word Michigan. Where is my new position in relation to that in which I am standing? Clearly indicated by

We find the most satisfactory way of numbering is by combination of file number and rank number; the right pivot being No. 11, because he is number one in the first rank and also number one in the first file.

Don't be misled into believing that fine charts make a fine band. The same painstaking attention to detail is as essential to precise formations work as it is to precision in drill work.

Here is a question asked frequently at marching clinics, "What is the secret of having a fine marching band?" My answer invariably is the same as my closing remark to you, "You too, can have a fine marching band. Stop trying to find an easy way out and Go to

The Choral Director's Dilemma

(Continued from Page 558)

World": it is also startlingly true that the world of the adolescent mind is a mirror of surrounding conditions and attitudes. He may be cloistered either with the embryonic crooning of a popular star or with the broader vistas of the cultural past and present. This heritage will not fall on deaf ears, but rather on the enthusiastic receptors of youth. The noble thoughts recorded on the pages of the masters will be received as quickly (after the initial barrier is down) as the more trivial utterances that take quickly and die shortly because of sterility.

One might counter again by saving that the picture is not nearly so bad as the writer would lead one to believe. It might be said further that music teachers the country over are trying to give the children the very best that they know; festivals are being held. school assembly programs are being organized with much more thought as to content, parents are spending more for music lessons and phonograph recordings than ever before, and symphony orchestras the country over have the children in mind by presenting children's concerts. It gives one a good feeling to see these things taking place, When surveying the situation from a distance we are heartened, and realize that we have surely come a long way.

To this writer the whole crux of the problem lies in the responsibility and capability of each individual teacher or director of music. It is he who must decide what music will be presented to the singing groups. For this reason, a strong conviction toward doing only the works of high quality should guide his choice of

And now the big question: What is good music? T. P. Giddings tells a story of an Englishman who once stated: "Good Music is the Music that I like." That seems to be a rather adequate definition, but it immediately places upon each and every teacher the task of constant study so that tastes and power of discrimination will constantly change for the better. The director must evaluate a work according to his own judgment, even though that particular number

not easy to stand up against the publicity and force of large concerns who feel that the market value of a piece of music is the guide for its real value. Nevertheless, this individual evaluation must be the final check if a teacher expects his presentation to live. He may be considered the personal ambassador of poet and composer in bringing their combined message within the understanding of his chorus. Without this understanding, his work will be as the utterance of

It is not easy for the young choral director to follow this line of action. He will be much more popular (but in a shallow way) if he apes the mood of the day and stays in the "groove." This philosophy may be somewhat appealing when looking at the future in a rather perfunctory way, but the higher idealism of educating our "bobby soxers" should never permit the teachers themselves to pervert their better musical judgment.

The writer wishes to submit the remarks of a high school girl from the National Music Camp. It is such attitudes on the part of teen-agers that give him great respect for their intelligence, and help him continually to better his own tastes for their sake.

Lillias Wagner says: "Although there are dozens and dozens of memories I shall always cherish from my high school years, I don't believe any one experience affected me more than that of being able to play and sing truly great music in orchestras and choirs in school and at National Music Camp. I have loved to sing from the time I was a very small girl-and for years I tried to satisfy myself by learning the words of every popular song, but somehow that was hardly enough. When I came to Interlochen, however, I discovered what real singing is like. This doesn't mean that I gave up dancing and jam sessions on the spot; they are fun, but they aren't lasting or satisfying, nor do they contribute much of anything except passing

"After my first summers at Interlochen, I joined the a cappella choir at school-and between the two choirs, one during the year, the other in the summer-I sang a great variety of pieces, I can name several which I thought were perfectly wonderful the first few times, but which I tired of shortly; while others, about which I was sometimes lukewarm at first, have grown more beautiful every time I sing or hear them. They are so much more important to me than other types of

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seems to be having a big run on the market. It is pieces because they deepen my love and feeling for music, and at the same time, enrich my overall outlook and education. "The Messiah," and Vaughan-Williams "Serenade to Music," which I have sung and heard over and over are examples of this. Brahms, Bach. Handel, Benjamin Britten—these composers and their music stand out in my memory as being rich in harmony, deep in feeling, and worth remembering because they did something to me inside and left a touch of their beauty with me always.

"A person's high school years should be years of growth, spiritual as well as mental and physical; and whatever may come in future years is the reflection of that development of an adult personality begun in the 'teens.' There is no better way to give that personality real depth and character than to sing and play the very finest in music."

Band Questions Answered

by William D. Revelli

Advice on Purchase of Instruments

As a subscriber to THE ETUDE, I take the liberty of asking your advice in the matter of purchasing an oboe or flute. I play the plane and the organ and own both instruments. I wish to start a little ensemble of piano, organ, and oboe or flute. Can you give me some information as to the more important points I should look for when buying such instruments? Please also give me your opinion whether there are more possibilities for a flute than for an oboe and which instrument is most difficult to learn.-G. W., New York.

The first point to consider in the purchase of an instrument is its quality. It must be in perfect mechanical condition; it should be modern in its construction: it should be in tune and responsive. I believe that the flute would be more practical for you, since it is less difficult to control and is better adapted to your uses. The oboe is more difficult to master and the reed in itself, requires much attention and study. I suggest that you secure the assistance of a competent flutist, should you decide to purchase such an instru-

The Meyer System Flute

I own an old ebony Meyer system flute. It is in need of

I assume you are aware of the fact that the Meyer system flute is quite obsolete, as the Boehm system flute replaced the Meyer system some years ago. As to firms which are equipped to repair your flute, I recommend The Brown Music Store, 8 John R. Street, Detroit, Michigan, or Frank L. Kaspar and Company, 506 South Wabash Avenue, Chicago, Illinois. Both of these firms are reliable and will do excellent work.

Embouchure for Saxophone

Q. I am a clarinet player, and have recently been practicing on the saxophone. I have had considerable trouble securing a good tone. Will you advise the correct embor-chure for saxophone? I have read in your column that bassoon reds should be made by the bassoon player him-self. Is this also true of the clarinet and saxophone? —R. W., Youngstown, Ohlo

A. The saxophone embouchure is quite different from the clarinet, although the changes are not difficult to make. With the saxophone embouchure, we place the lower lip slightly over the lower teeth. Place about three-fourths to one inch of the mouthpiece in the mouth. (This will vary in accordance with the type of mouthpiece, strength of reed, and whether it is an alto, tenor, baritone or bass saxophone. Experiment until you have found the proper position.) The upper teeth rest lightly upon the mouthpiece. Keep jaw and chin relaxed. Draw corners of the mouth toward the center. Do not use the clarinet "smile" embouchure. The saxophone embouchure must be firm but relaxed Do not press on the reed as this will tend to pinch and close the tone. In regard to the problem of reeds, the commercial saxophone and clarinet reeds are excellent and there is no need for the individual performer of these instruments to make his own reeds.

THE ETUDE

HE LAST ENCORES have been played, the lights are dimmed, Kreisler has taken his final bow, and the audience is pouring from the concert hall into the street. What has brought so rapt an expression to the faces of these thousands of music lovers? What is it that will fire their imaginations for days and weeks to come? The virtuosity, musicianship, and imagination of Kreisler's interpretations? Yes. But above all, it is tone; the glowing magic of the Kreisler

Other artists, too, thrill us with their technical wizardry, excite our admiration by the sweep and subtlety of their interpretations; but it is the beauty and individuality of his tone that sets each player apart in our minds. Many elements - nationality, temperament, schooling, and so on-contribute to the inherent personality of the artist; but, we ask ourselves, by what means does this personality find expression in the tone? The violin itself is not the main factor, for a player retains his characteristic tone no matter what instrument he may be using. The answer, to a very large degree, is-the vibrato. It is almost entirely through the vibrato that a player's inner individuality merges with the tone of the violin and finds release and expression. As a poor vibrato is an insurmountable obstacle to the attainment of an eloquent tone, the acquiring of an expressive vibrato is of immediate interest of every violinist.

Until very recent years it was regarded as a natural gift that could not be taught; now, happily, that idea has been discarded, and today most students are taught s. aething about the vibrato. Let us look into the subject here, from the point of view of the teacher.

It is, indeed, not very hard to teach, if certain essentials are well understood. The first of these is relaxation. As the ideal vibrato is the result of combined movements in the elbow, the wrist, and the joints of the fingers, it stands to reason that there must not be any tension in the arm or the hand that will affect the free coordination of these movements. For example, the pupil cannot be allowed to push up his left shoulder in order to hold the violin, for this inevitably produces stiffness in some part of the arm. Another essential is that the study of it be started early enough-actually, in the first year or two The vibrato will then more eastly become a natural part of the pupil's musical expression than if no attention had been given to it until the fourth or fifth year.

An Early Start

If possible, an effort should be made to awaken the student's interest in it as soon as he has a good hand position and good intonation in the first position. Many pupils begin to vibrate spontaneously in emulation of their teacher. For this reason, the teacher, when he judges that the time is ripe, should take care to use a relaxed and expressive vibrato whenever he demonstrates for the pupil-which should be frequently. Often he will see a keen and interested eye fastened on the motions of his hand. When this is the case, he can afford to be patient, waiting for the pupil to start on his own initiative.

If this happens, and the vibrato is made correctly, it is well to delay further instruction until the student is accustomed to his new accomplishment, lest he become self-conscious of it. But the teacher must be on the watch for one of the most common of student faults: vibrating across the string instead of along its length. If acquired, this habit is extremely difficult to break, and much trouble will be saved if it is corrected at once. If no interest is shown in the vibrato, or if, showing interest, the pupil makes no effort to try it for himself, then the teacher must consider how best to begin explaining it to this particular pupil.

At this point he must remember that many young students are very self-conscious of attempting the vibrato, more so than of anything else they study. The child's first attempts, therefore, need to be guided with great tact and sensitiveness. The subject should be brought up quite casually, as if it were not particularly difficult nor of major importance. One day the teacher should say, "Tell me, can you vibrate? You knowlike this," and play a short phrase with an expressive vibrato. Then, still treating the matter as if it were more or less incidental, he should get the pupil to try it. No matter how clumsy or ineffectual the first attempts may be, they should meet with encouragement, for the average student is more easily discouraged by

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A Well-Developed Vibrato

The Soul of Violin Tone

by Harold Berkley

So many requests have been received for copies of Mr. Harald Berkley's article, first printed in July 1944, that it is presented here for the second time. -EDITOR'S NOTE.

the vibrato-if it does not come naturally to himthan by anything else. Good results are often obtained by spending only a few minutes on it for the first two or three lessons, the pupil meanwhile being encouraged to experiment with it at home. If the results are not satisfactory, then detailed instruction is in order. But the explanations must be given gently, almost casually. The pupil should never be allowed to feel a sense of compulsion, or that he is being asked to do something he cannot do.

It is usually best to start vibrato exercises with the second or third finger on the A string; these fingers' are naturally the strongest and most flexible, and the hand is therefore able to swing more easily. Teachers are apt to differ on the question of whether it is better to start with the wrist or the arm vibrato. In our opinon, it is much better to begin with the former. The majority of students stiffen the entire hand and arm when they try to vibrate from the elbow; whereas the wrist vibrato, properly practiced, tends to relax both arm and hand.

The teacher, then, should have the pupil place the second finger on the string and explain to him that, although the finger must not move from the note, it must roll gently backwards and forwards over its rounded tip, the motion being imparted to it by a rocking movement of the hand in the wrist joint. He should also explain clearly that the knuckle of the first finger must never press against the neck of the violin; that the only parts of the hand in contact with the neck should be the finger tip and the thumb. Telling the pupil to relax everything except the pressure of the finger on the string, he should take the child's forearm gently in his left hand, and with his right, roll the hand slowly backwards and forwards a number of times. Then, still holding the forearm, he should have the pupil try to make the rocking motion himself.

Nearly every teacher has his favorite method of dealing with this phase of vibrato training, so it is not necessary, nor have we space, to go into all the possibilities here. One thing may be said: the student should not be urged to quicken the rocking of his hand-the slow rolling should continue until it can be done with perfect evenness. Then, and only then, it can be suggested that he try for a little more speed.

In the Third Position

If, after several weeks, little noticeable progress has been made, or if the pupil cannot rid himself of the habit of bending his wrist in and out without moving his hand, then the whole subject had better be dropped, quietly and without comment, to be resumed only after the student is at home in the third position. For it is an undeniable fact that the vibrato is much easier to learn in the third position than in the first. Neverthe-

> VIOLIN Edited by Harold Berkley

less, it is always worth while to see if it can be acquired in the earlier stages. If so, it will be part of the pupil's equipment six to twelve months sooner; if not, nothing has been lost-and perhaps a seed has been

The method of approach is the same in the third position as in the first-with one important difference: the wrist can be rested against the shoulder of the violin, thus anchoring the forearm and enabling the hand to rock more easily. Exercises should be confined to the second and third fingers, on all four strings, until the hand motion can be made smoothly, if slowly. Then the first and fourth fingers should be brought into use. All violinists have difficulty with the fourthfinger vibrato, and it can be acquired only by giving it continual attention; difficulty with the first finger, however, is usually caused by allowing the knuckle of the finger to press against the neck, and this can be easily eliminated. There are some students who bend the first finger too lightly when trying to vibrate with it: this, too, is a simple matter to correct, provided that the student realizes the necessity for a relaxed

A Warning

At this stage, the part played by the finger joints can safely be ignored, mention of it generally tending to confuse the pupil. Usually it is sufficient to warn him against stiffening his fingers. The so-called "finger vibrato" is really nothing more than flexibility in the joints of the finger, something that nearly always comes naturally when an easy wrist-and-arm motion has been attained. Some students produce a kind of quasi-vibrato by alternately pressing and relaxing the fingers on the string. This mannerism tends to produce a "bleat" rather than a vibrato!

When the pupil can vibrate evenly from the wrist in the third position, he should try it again in the first. After a few days' practice he is likely to find that it comes as easily in the lower as in the higher position. Then the time has come to introduce the arm vibrato.

The Arm Vibrato

In his first experiments with this, the student should keep one idea clearly in his mind: that his arm is hanging loosely between the shoulder and the finger tip. There must be no tension anywhere-no stiffening of the shoulder muscles and no rigidity in the upper arm. The teacher must be sharply on the look-out for any tendency in this direction. Many fine violinists vibrate from the shoulder, and if the pupil begins to do this naturally, there is no need to check him unless he vibrates too widely. The important thing is relaxation: once this is acquired, the rest will follow in due

While he is developing the arm vibrato, the student should by all means continue to work on the wrist vibrato; if he does not, he may lose it. Later, he should practice them alternately-a few notes with the arm, then a few with the wrist, and so on. A little later still, he should use the arm and the hand on alternate notes; in this way he will (Continued on Page 588)

for such cases.

2. Second, I have a pupil who took about a year of piano and then stopped and began vocal lessons. Now she has come back to me with the request that I give her lessons in transposition. I feel that what she needs is more work in piano—what do

she needs is more work in piano—what do you think?

3. It seems to me that children nowa-days are not serious—they want to practice only solos, and no scales or studies. Can you give me any idea of what to do? They bring me pieces that they have themselves selected and demand that I teach them these pieces; and they want to do every-thing by the short-cut method. Please help me—and soon!—E. P.

A. This child is obviously more talented than the average, so she will probably be able to take longer steps than most children of that age would be able to manage. However, she will still have to begin with the first steps, and it will be just as necessary for her to learn the elements of fingering, notation, key signatures, and the like as it is for any other child. But she will probably go much faster, and my advice is that she begin lessons at once.

general suggestions concerning procedure.

it at this stage

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.



Professor Emeritus Oherlin College Music Editor, Webster's New International Dictionary

I cannot of course provide you with de- ing her attention to the fact that the do not stress the notation nor any theo- loying it.) (2) be sure that you have tailed directions, but I will give you a few signature now has one sharp in it rather retical matters too much. The singing and plenty of variety in your material, with than one flat. Now let her transpose it to playing of a number of songs while look- some music of the "song" type and some In the first place you might well teach A or E-or E-flat, singing it first, then ing at the notation is the most important of the "dance" type; (3) teach each her some revy short, simple songs went each as playing it by ear, and finally observing activity at this very early stage, and you pupil some of the elements of musicianare found in school song books used in the notation that you write out for her. need not worry too much about scales ship, especially transposition; (4) provide the first and second grades. Sing one of Choose keys that so far as possible will and key signatures until later. And any phonograph records, and have your pupils the songs to her, ask her to sing it back be right for the range of her voice, which way, such activities will probably work in sometimes compare the artists version

hands, Do this with perhaps a half dozen mending are very short—probably not songs, and after it becomes "easy" show more than eight measures in length;

In the second place, I suggest that you student's recital once a month or so, thus soling, and to play the entire melody with they have words that represent ideas and have the child's mother purchase for her standards return upon to the property of the prop the right to pay the pay the right hand and then with the with the range of some beginners book—one which introthe and, if all this is still "easy" have the the child's interests at this age; they are duces both staffs at once. Follow this page know why they have to practice scales that the state of try both has mass together, an octave apart.

This will be much harder, and only an mostly quarter, half, dotted-half, and pupil, asking her to look at the notes as piece of his own selection that is at all Instally bright child well, sade to do whole notes; and they are written in you play, and then playing it back to you suitable, make a bargain with him: tell correct compass for the child's voice. The so it will sound as it did when you played him he may study it if in turn he will After she has learned several songs by singing, which should always be light and it—always looking at the notes of course. also study a piece or an etude of your After she has learned several songs by causing, shows strong a piece or an ethic of she will at first learn almost entirely by selection; (8) take time to talk with the them, asking her to sing it as she looks stop when playing begins. In fact, the two ear, but gradually she will be getting parents occasionally and make clear to at and perhaps points to the notes—two should alternate throughout this period. more and more from the notes, until one them the great importance of providing at and pernaps points to the notes—two
"noints" to a half note, three to a dotted—
It is easier to learn something by singing day you will suddenly say, "Now, Mary, their children with a quiet place in which "points" to a half note, three to a cotted half, and so forth. Now suggest that she it, therefore new items are almost always here is a little piece that I have never to practice, a well-tuned piano, and freehalf, and so forth. Now suggest that she and the state of play it, looking closely at the notes as she made on the pulse or the note values is highly able to learn it by just looking at the friendly attitude, welcome each pupil with plays. (You will remember that she has a chucational too—and it is good fun. The notes and doing what they tell you to do." a smile—even if he is not doing well, tell already played this song by ear.) Treat

all the songs in this way. At first she will

Dalcroze plan of swinging (or clapping)

This place, by the way, should be in a key him firmly what is wrong, but don't nag all the songs in this way. At first she will cannot be used to be play them entirely by ear, but gradually the puse the notation will come to mean more and is pretty complex for so small a girl, but have to help her a bit with the fingering (10) make sure that you yourself are not the notation will come to mean more and is pressy complex to a supplier to a supplier to the first and other details. But don't be alternated in a rut, and if you suspect that you are.

When she has arrived at a fair if she has extra-good coordination she and other details, But don't be alternated in a rut, and if you suspect that you are. understanding of the broad meaning of may be able to manage it. This is highly if she makes a mistake or two the first the notation, ask her to go back to the educational too—and it is exciting, espetime through. Praise her, tell her to do the hotation, ask her to go back to the first song, playing it in a different key, cially if the pupil sings the melody while it again—and she will herself discover at possible; or at least get a new lot of pieces not looking at the notes. She does not of clapping the pulse and stepping the note least some of her mistakes. Now once and studies. not looking at the notes, one ques not of course know the key signatures, but if she values. All these things constitute true more, and still more errors will be correctly admit frankly that modern children course know the key signatures, but it sale
is musical she will be able to determine music education, and even though this rected. Now the teacher plays it perfectly with their greater freedom in both school is musical see will be able to determine which black keys to use by the sound ghi's mother would probably have her —and beautifully; the child is thrilled, and home are not as docile as children which black keys to use by the sound are not as goone as conducted. In other words, her ear will darling child learn to play some show-exclaiming, "Now let me do it again!" used to be, but I believe that on the whole produced. In other words, her ear will cannot be teach her. If the song was originally in piece, nevertheless you must persuade What fun we are having—both pupil and they are better off, and we teachers must F. vou might choose G as the key to her that music education for her child teacher. And yet we are working, F, you might choose G as the key to the state of pupil just as we have found it necesswhich to transpose it. After she has is far more important at this stage than I assume of course that you will teach of pupil just as we have found it necess

which to transpose it. Alver she has a second of the correct hand position and posture from sary to adjust ourselves to all sorts of

demonstrate legato and other details, so that Mary will learn them naturally and easily-and without theorizing. In other words, she will learn music just as she learns to make doll clothes—partly by ob. servation, largely by actual experience, but only slightly by intellectual analysis.

2. Tell this girl that if she wants to be a singer she must learn to play the piano well enough to accompany herself, and that if she will take lessons and practice regularly you will also work in some instruction in transposing, I assume that you know how to teach transposition, so I will merely remind you that the first step is to learn at least the first nine key signatures. I will remark also that it is hetter to work on transposing a simple. short melody into each one of several keys than it is to start with the far more complex process of transposing harmony. But of course melodic transposition should lead early into the transposition of har-3. As to pupils of today not being seri-

ous, that is where the really fine teacher has a great advantage over the mere drill master. A wise teacher who understands the psychology of teaching does not scorn the pupil who has low ideals. Instead, he makes good music so glamor, The plan of teaching transposition sug- ous that he gradually leads his pupil to gested above will naturally lead to some the point where he actually enjoys the discussion of keys and scales, and at the better music more. "But," you are saying, point where it seems natural to do so you "just how can I do all this?" To which I will of course introduce the key in which reply that I do not know you so I cannot some song is written, writing out the promise that you will succeed, but I will scale for her, directing her attention to give you a few general suggestions: (1) the sharps and flats (having previously choose the music with great care-both taught her the names of the lines and the pieces and the studies, searching for spaces), showing her how the sharps and material that is genumiely attractive; (a flats in the scale are gathered together lot of the music in children's books is so in a group called the key signature. But dull that I don't blame them for not ento you. Now let her play it, using both is probably from about D to about F or C. more naturally with the second type of with their own; (If you are a good perhands, dividing the melody between the Please note that the songs I am recomstudy which I suggest in the next para-former—and you ought to be!—play for go away for a term of study as soon as

the very beginning, and that you will other changes in the world of today.

THE ETUDE

reminded the master of his promise to tell the readers of THE ETUDE a few tales about the Conservatoire National de Paris. With a twinkle in his eyes, and an impish smile on his lips, he started summoning up memories. Here I will let Isidor Philipp take over:

NE of the traits which makes Isidor Philipp

"When thinking of the Conservatoire, everyone is inclined to believe that nothing can happen there which deviates from the highest form of seriousness and dignity. But, mon petit, this institution is human. like everything else, and the famous musicians associated with its activities have their little weaknesses, their idiosyncrasies. Occasionally, they become the target of good jokes on the part of their colleagues. And in this respect, director, professors, members of the juries find themselves on a level with students or contestants. No one is immune. Let me tell you a few really good

"Once I had in my class a mediocre girl who played Liszt's Venezia and Napoli at an examination for admission to the public contest. Up to her appearance Gabriel Fauré, the director, and André Messager, who sat on the jury, had been terribly bored by much routine, colorless playing. They smoked cigarettes, and let their thoughts wander elsewhere. Suddenly Messager looked up to the platform and saw the girl, who ploughed laboriously through her piece, but whose natural brunette beauty was enhanced by a glamorous, flamboyant scarlet gown. The expression on his face changed abruptly as he exclaimed aloud:

"'But . . . this is great art! We must give her a big twenty.' That was the highest possible grade. Fauré had neither heard nor listened to her playing, but he looked up too, and joined in:

"'You're quite right. It is truly magnificent." "At this point I could contain myself no longer. What is the matter?' I protested. 'This girl is the least inter-

esting of all my pupils.' 'My dear,' Messager said patronizingly, 'we know those little lacks of appreciation on the part of the teachers. Let me assure you that your student's talent is of the highest caliber.'

"Naturally the girl was admitted to the public contest. But although she still basked in the glory of her big twenty, she played miserably and proved to be a dismal failure. Even Fauré and Messager voted against her, for they did not recognize her in the plain, dark, inconspicuous outfit which she had unwisely selected

An Embarrassing Situation

"This reminds me of another hilarious anecdote involving Ambroise Thomas and Charles Gounod, Once a letter from the author of 'Faust' came to Ambroise Thomas' directorial desk, asking him to listen with particular attention to a girl singer who would try for admission and who, he contended, was perfectly wonderful. Gounod, by the way, had not heard her but had taken the word of one of his friends.

"'We see you so seldom at our examinations,' Thomas wrote back. 'Why don't you make an effort and come to this one? Thus you will be able to help your

"Gounod did turn up, and listened to all contestants most attentively, as he always did on such occasions. One of the applicants was frightfully deficient. He

turned to the other adjudicators: "'How terrible . . . This girl sings like a cow!' 'She's your protégée,' said Thomas.

"Before I became a professor at the Conservatoire, I sat many times on such juries. The first time was for me a great honor, since it happened only a few months after my graduation and it was a public contest. I received a few words of warning from secretary general,

'You will have to be most careful, for you are quite young. Try to be as fair as possible. Beware of little intrigues and above all, don't let anyone influence you." "As the jury took its place around the large green Tales of Isidor Philipp

The French Master Recounts Anecdotes Of the Conservatoire and Musical Notables

by Maurice Dumesnil

Eminent French-American Concert Pianist and Author

table Francis Thomé, the friendly Creole and author face with the girl's father. of the still popular Simple Aveu and Sous la feuillée, made his way toward my corner

"'There is a girl in whom I take great interest,' he whispered confidentially into my ear, 'She is both talented and charming. Please do me a favor and vote a first prize for her. Of course she is not up to it yet; but your vote joined to mine will make two, and in this way I will be able to obtain a "mention" for her.'

"To have been honored with Thome's confidence flattered me so much, that I forgot Réty's recommendations and voted a first prize for the girl. When ballots were counted she carried eight votes for a first prize; that is, unanimity outside of director Ambroise Thomas. Scandal . . . Consternation . . . and a storm of boos and catcalls when the awards were announced. What had happened? Thome had requested the same favor from all the jurors.

"Strange enough, this play of influence is at times exercised by the very ones whose duty it should be to watch against their interference. Oh, the frailty of human nature. Once Gabriel Fauré asked me to accept in my class the daughter of some friends of his. I inquired if she had talent. 'No. Don't listen to her. Just look at her. She is exquisitely pretty, Fauré replied.

"Thanks to the intervention of the omnipotent director, the girl passed her examination successfully. But I soon found out that she knew nothing at all. Worse still, she showed no inclination to work. Coaxing, threatening were of no avail. Once she came and asked for a ten days' leave of absence. Ten months if you wish, Mademoiselle. In fact, the best would be for you to leave the Conservatoire altogether.' A few days later I received the follow-

"My dear sister-in-law: Our adorable child is going to leave Paris for a few days, and if you have no objection she will stay with you for a much needed rest. The uncouth slave driver in whose class Fauré placed her submits her constantly to ridiculous criticism and humiliating sarcasms. He does not even appreciate her superior intelligence and her ravishing beauty. A tyrant, plainly. Being with you will restore our child's peace of mind."

"As I finished reading this letter the bell rang. I opened the door and found myself face to

"'How glad I am to find you at home,' he said, 'Al-

though I already wrote it to you I come personally to thank you for the leave which you so kindly granted to my daughter. I must tell you that she really adores you. She loves even your reproaches. What marvelous profit she is deriving from your

Music and Study

"I handed him the letter which I still held in my hand. He turned pale, realizing that he had put the letter in the wrong envelope. The next day the girl was transferred to another class.

"Among the foreign musicians who often acted as adjudicators in Conservatoire contests, Moszkowski and Moriz Rosenthal occupied a special place because of their famous wit and spirit of repartie. Many entertaining stories about them, (Continued on Page 585)



ISIDOR PHILIPI

The Romance of John Howard Payne and His Immortal Song, "Home, Sweet Home"



S. J. WOOLF A self portrait

PAYNE'S failure as a manager did not stand in the way of his being engaged to return to Paris once more as a theatrical scout. When Washington Irving, one of his life-long friends, visited him, he found him living in style in an apartment near the Palais Royal. His tame canary birds flew in the palace gardens and returned when he whistled for them. But, as usual, creditors were sitting on his steps. Necessity rather than opportunity was knocking at the door. Irving rented a part of his apartment and the two of them worked together on several dramas including "Richelieu" and "Charles II."

Although Irving probably helped him financially he nevertheless needed more money. Having three plays on hand he sent them to Charles Kemble, the manager of the Covent Garden Theater. He offered the three of them for two hundred and fifty pounds, adding that for fifty pounds cash he would turn one of the plays, "Angioletta," into an opera and get Sir Henry Bishop, a well known musician of the day, to

Payne waited anxiously to hear from Kemble. He needed the money. At last he was told to go ahead and "Angioletta" became "Ciari, The Maid of Milan." Its plot was typical of the time. A conniving duke induces a young inflocent girl to elope. Surrounded by luxury, but with no wedding ring on her finger, she longs for the humble home she has left.

According to Payne, when he sent the libretto to the composer he accompanied it with the "hint" of a melody which he had heard a Sicilian girl humming in Italy. This he suggested should be adapted to the plaintlye words which Clari sings, "mid pleasures and palaces," when she realizes her plight

The song as sung by Anna Maria Tree quickly became popular. In a short time one hundred thousand coples were sold-a remarkable record considering there were no phonographs, radios or song pluggers. The publisher netted two thousand guineas, but Payne was not even credited on the title page with the authorship of the lyric.

For the next ten years he wrote plays, started papers, and did literary hack work while he wandered about Europe. "How often," he wrote, "have I been in Paris, Berlin or London or some other city and have heard a person singing Home Sweet Home, without having by S. J. Woolf

In the September issue the noted ortist, outhor, and war correspondent, Samuel Johnson Woolf, told of the earlier veors of John Howard Poyne. In this installment we find Poyne moving from Landon to Paris. hoping to recoup his losses in the British copital.

a shilling to buy myself the next meal or a place to In Georgia he heard of trouble between the Cherokee lay my head. The world has literally sung my song until every heart is familiar with the melody, yet I have been a wanderer from my boyhood and have to submit to humiliation for my bread."

Payne's song crossed the ocean. So too had his plays, But he had never received a cent in royalty. His friends thought that a visit home might cheer him up and bring in some returns. With their help he sailed for New York. His sense of the dramatic was hurt when there was no committee on hand to meet him. That the cholera was raging in the city was no excuse in his mind.

It was not until a benefit performance and public dinners were arranged that his feelings were soothed. For a pat on the back meant more to him than a pocketful of gold. But he had to live and the amounts he received from the benefits were soon spent,

Accordingly he planned another magazine, and set

Indians and the government as to the amount they were to receive in return for their leaving the state Here was a ready made drama going on under his very nose. He had to play a part in it. He went to live in a hut with John Ross, the chief of the tribe, and acted as his advisor.

Payne was incensed by what he considered the unfair treatment accorded the Indians and wrote articles for papers and magazines espousing their cause. The government agents resented what he was doing and one night a company of soldiers was sent to arrest him.

As they were riding along in the darkness on the way to jail, he heard one of the guards singing Home Sweet Home.

"I wrote that," he exciaimed.

"Like heil you wrote it," the soldier growled. "That song comes out of the 'Western Song Book'

There was no evidence that would hold in court and out on a trip through the country to get subscribers. Payne was soon released. He (Continued on Page 593)



JOHN HOWARD PAYNE'S HOME ON LONG ISLAND, NEW YORK

THE ETUDE

MOONLIGHT ON THE MOUNTAIN TOP

While designed as an effective piano piece, the alluring melodies in this composition might well have been the theme songs for a metropolitan musical show. As the composer suggests, the theme should be introduced softly like the moon shining between the tall pines, should rise to a climax later, but should never be too loud. Grade 4.





RONDINO

Do not look upon this as a musical trifle. It should be studied with greatest accuracy. The time should be maintained with the precision of a chronometer. All notes should "mesh" perfectly; that is, the notes that are intended to be sounded together should leave no doubts in the students ear. At first play very slowly (not stiffly) until the pattern is "set" and then introduce "expression" changes. Grado 3.





NOCTURNE

This, one of the loveliest of Mendelssohn's themes, like the other sections of the composer's early masterpiace, the Overture to "A Midsummer Night's Dream;" astonished all Europe when it first was heard. The Overture, however, was written in 1826 (the year of Weber's death). This Nocture did not appear until 1843, seventeen years later when Mendelssohn wrote incidental music for Shakespear's play. The sonorous hymn-like them introduced with French horns in the orchestra produced an atmosphere of tranquility in splendid contrast to the fairy-like sections. Grade's

FELIX MENDELSSOHN Arr. by Henry Levine

THE KTUDE



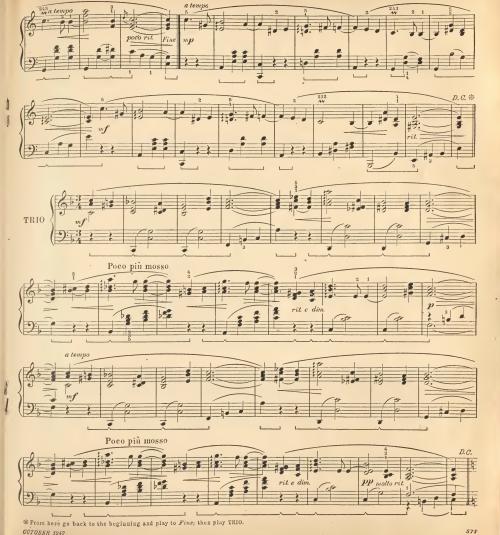


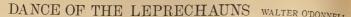


AFTERNOON IN VIENNA

From the large number of waltzes suggesting Vienna, one might think that the city spent both its days and nights in dancing; but Vienna by day is quite different from Vienna at night when gaiety rules. This attractive piece captures the gaiety of the Viennese night. The mordents can also be fingered 2-4-3 for incisiveness. Grade 3.







Lightness, deftness, smoothness, and gaiety must be the main elements in the interpretation of this composition. The division of the triplet theme between the right and the left hands is prime pianistic fun, but it must never be ragged. Grade 4.









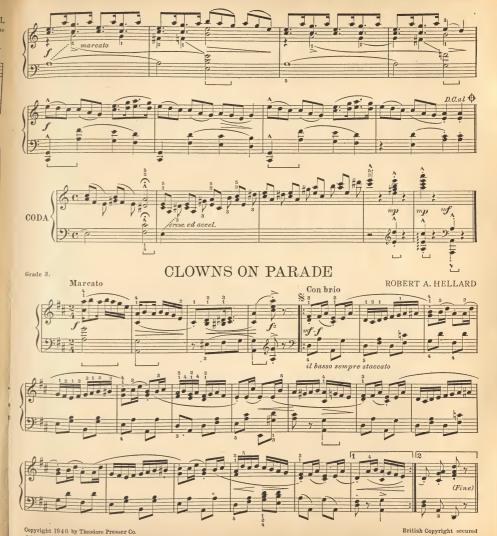


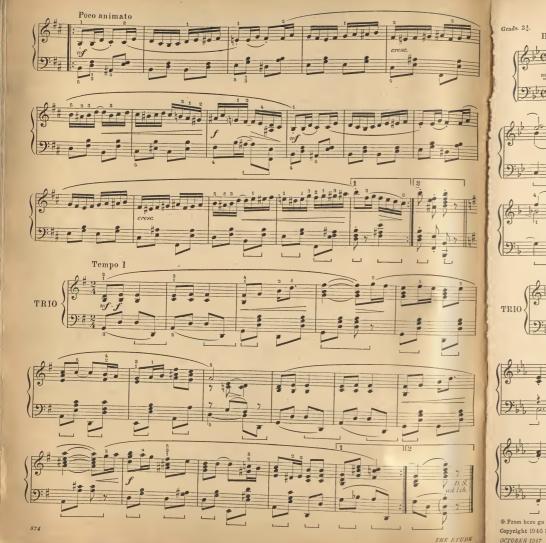
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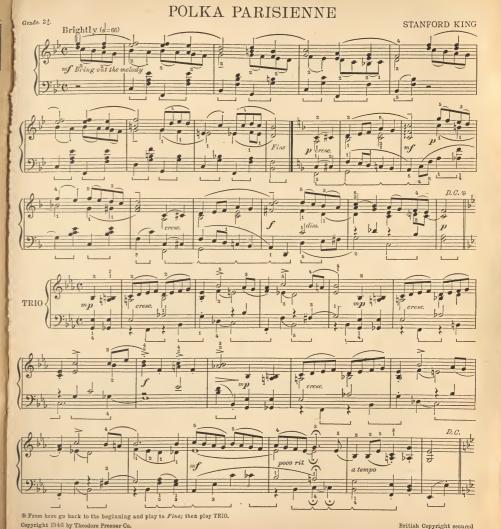
*The bass may be omitted if desired.

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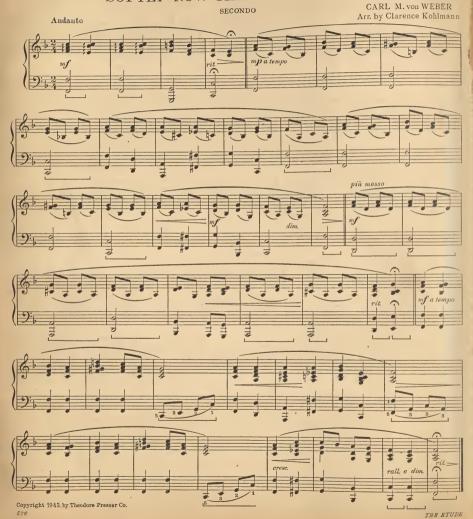
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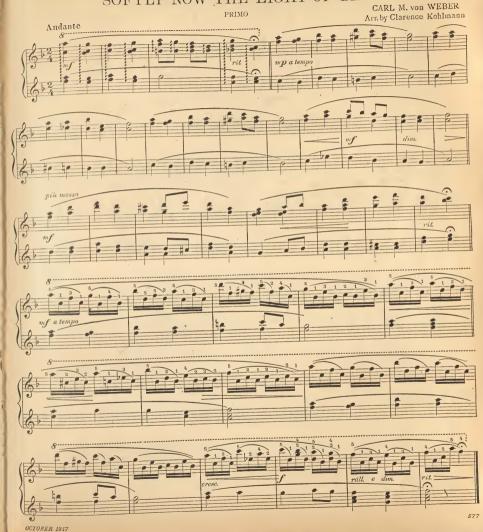




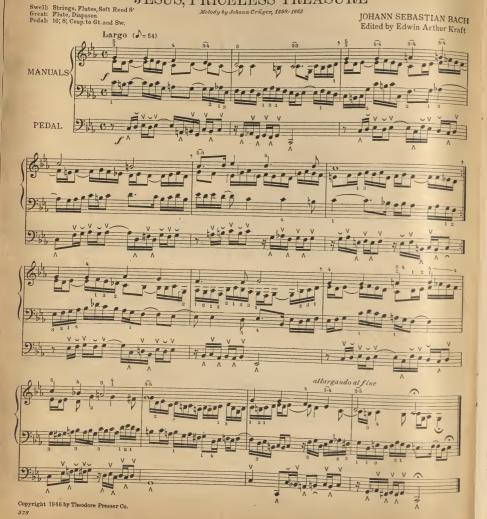
SOFTLY NOW THE LIGHT OF DAY



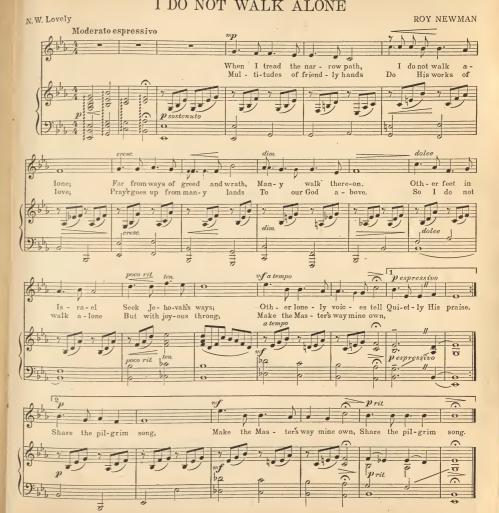
SOFTLY NOW THE LIGHT OF DAY



JESUS, PRICELESS TREASURE



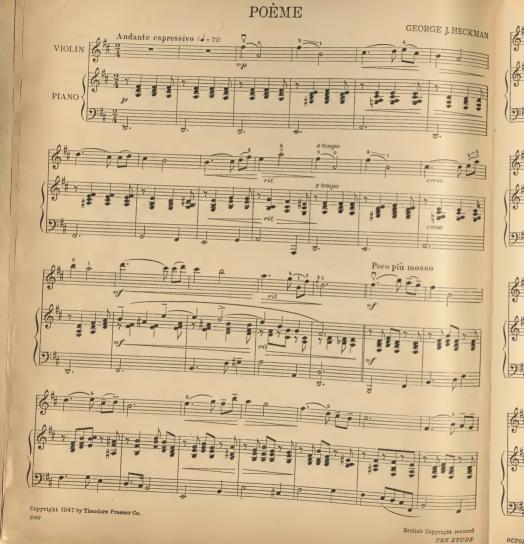
I DO NOT WALK ALONE

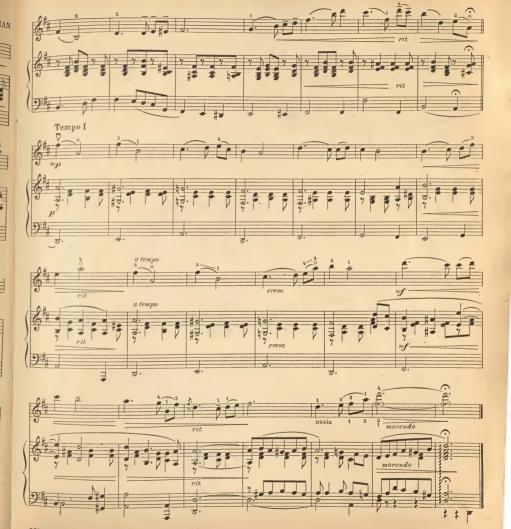


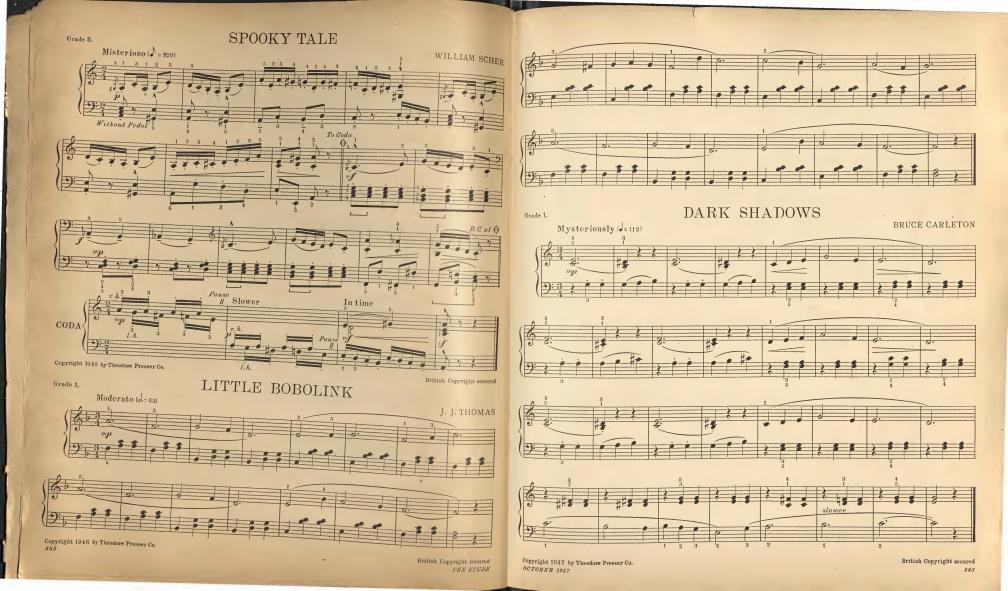
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Tales of Isidor Philipp

(Continued from Page 563)

or as told by sheet, here are two which I cold wave Impossible to find a facre, as helieve remain heretofore unpublished: horse cabs were then called. So my "Once on a jury there sat near Mosz- parents, my young sisters, and I started howski a young pianist who tried to on our long walk to the Champs-Elysées. monopolize attention and make everyone With that heavy snow it took us a whole realize how wonderful he was. He soon hour to reach our destination. The conmade himself unbearable by his conceit gressman and the janitor were there. and ego. I receive countless requests for but the theater was empty. We waited lessons, he said. My concertizing pre- and waited, to see if any public would vents rue from accepting most of them, turn up. No one came, But when I take a pupil my fee is one hundred francs a lesson.'

said Moszkowski who had listened patiently, smiling ironically up his sleeve. 'A hundred francs . . . That's remarkable, brought in!" You are much greater than I, for all I can get is fifty francs.'

them!

caustic, but his boutades were so clever Once more we must repeat: there is that no one could take offense. Once he only one Philipp. and I came out of the Conservatoire in company with Bernard Stavenhagen, the brilliant pianist and Liszt pupil who had just scored a sensational success in Paris. Stavenhagen's repertoire, however, was known as being exceedingly small. A young lady came up to him and asked for an autograph in her album. 'Something short, she specified, out of com- octaves cannot be overemphasized; still Rosenthal.

successful recitals. During an intermis- of the proper performances of octaves. sion of the contest he told us of his As to your other two questions, they having called on an important German are of general interest, and too many official to whom he had been highly students and pianists actually form a recommended. The following conversa- complex regarding certain activities, or tion had taken place:

going to play in Berlin. It will be a real technic, if done properly; that is, if the joy for me to be there. When will it be?' five fingers are used. If you belong in

ning there is a big dinner at the Court. and hands. Tennis, with its graceful mo-But you will likely give more concerts?" tions, is one of them. Years ago in Paris, "Yes, I will give three. The second will three tennis enthusiasts were Alfred Corbe on the twelfth.

large dinner party at my own home. I effects. Once I had a long game on a intended to invite you. But when will Sunday morning, and played a concerto the third concert take place?"

"'On December eighteenth." Chancellor's banquet!'

left for me to do is to wish you . . . a good boxing or skling, for they are too violent appetite!' And Rosenthal took leave.

"Since we are on the subject of recitals, too! let me tell you of one which I have never Now to the last question: I think hand forgotten. That was my own debut in washing is an excellent habit at all times. Paris, or should I say more accurately, Done before playing, with warm water, what ought to have been my debut. Dur- it has a softening, limbering up effect. ing the winter of 1876-77 a friend of ours, And after playing, well, I find it very member of the Chambre des Députés soothing. It is sanitary, besides, for key-(House of Representatives) said to my boards are never free from dust or sedifather: 'Your boy may be only thirteen ments, and they occupy a prominent Years old, but he ought to get accustomed place among the many varieties of germ to public playing. I will arrange a recital carriers.

in a small theater of the Champs-Elysées which belongs to a cousin of mine. Let him play a nice program of entertaining music.

"When the great day came the weather was atrocious. Several inches of snow or as told by them, are still being circu-covered Paris, and there was a sub-zero

"'Never mind, my boy. You are going to play for me alone,' our good friend "How wonderful, my young colleague, said. I looked around the platform: "'But . . . Where is the piano?'

"They had forgotten to have one

At this point the bell rang and a student was ushered in. As I said good-bye "The young upstart, stunned, remained it occurred to me that sixty years had silent. Then Moszkowski spoke again; clapsed since the last anecdote had taken Oh . . . Of course I also give lessons at place. But the passing of years means one hundred francs, but . . . nobody takes very little to one whose life has been, and remains so filled with helpful en-"Rosenthal's wit was often biting and deavors and rare devotion to his art.

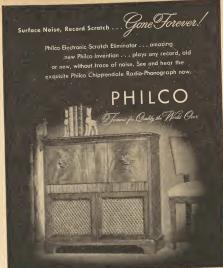
The Teacher's Round Table

(Continued from Page 552)

mendable discretion. Stavenhagen turned they seldom form part of the technical toward us and whispered: 'She said diet of students, They should be per-"something short" . . . What can I write, formed with a completely supple wrist that is short?' 'Your repertoire,' said and an easy, effortless motion of rotation. Constant elasticity must be the rule. "On another occasion Rosenthal Read pages two and three of Dr. William landed in Paris directly from Berlin Mason's "Touch and Technic," Volume where he had given three extremely IV, which contains a clear explanation

sports. How wrong this is. Let's take "'So, my dear Mr. Rosenthal, you are typing, for instance: it really helps piano 'Next week, Herr Hofrath, exactly on that class and are not a stiff, "two finger" typist, you have nothing to fear. Some "'Oh, how unfortunate. On that eve- sports, likewise, are helpful for the arms tot, Jacques Thibaud, and Pablo Casals. "More bad luck. That night I give a I never heard them complain of any ill

with the Colonne orchestra in the afternoon. The only noticeable sign for the 'Good Heavens . . . The date of the public was my rubicond face after that fine exercise in the sunshine. Football "Then, Herr Hofrath, the only thing however, should be discarded, and also and dangerous. Be careful with skating,



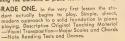
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do not "soak in." He does not wait for this to happen but goes on with the composition. He continues in the fourth stage although he started out with the aim of the fifth.

(Continued from Page 551)

not printed on the program that the cru-

cifixion scene in the 'Passion Play' at

Oberammergau is a trick illusion, many

in the audience would be overwhelmed

at the sight of it; yet people travel far

Dr. Seashore, in his latest book gives

many practical hints upon the paths that

lead to beauty in the interpretation of

obscured by nebulous theories costumed

Studying Without a

Teacher

(Continued from Page 556)

ing-In this the final stage (which by the

way never ends) the technical problems

that remain are given serious and con-

centrated practice. Some of this kind of

practice has already gone on, but not with

perfection as an immediate aim, and it

has not been so concentrated and inten-

will be devoted to two passages occupy-

But there is a limit here. Work should

progress is being felt. This shows that

the passage is ready for such practice,

relative to the passage are marshalling

themselves. Work should be continued to

establish, on a firm ground, the high de-

gree of control which the new insight

Of course there is much overlapping in

these stages and it is not to be under-

stood that they represent any element in

time or correspond to successive repeti-

tions. The basis for classification is the

aim practiced for and the manner of

practicing. There may be alternation be-

tween the various stages. For example,

one may feel that he is through with the

fourth stage and begin memorizing at

the fifth stage. But he finds the com-

position difficult to memorize and after

reasonable effort the various parts still

ing perhaps not more than a page,

for the emotional play which this spec-

tacle represents."

cult to understand

Value of Analysis

The value of analyzing anything is that it makes the various parts of that which we analyze more definite and makes us more conscious of these parts so that we can exercise the control over them which we desire. In our case, we become conscious of the various stages our mind goes through as we learn a new musical composition. Knowing this we can be on our guard against doing anything to interfere with the process. We will know what we are doing and have confidence in our knowledge

In practicing according to our stages The Etude Music Lover's we apply the principle of orientation. In our first stage we give ourselves a frame of reference upon which to relate all the problems which we will meet. In each of our successive stages we give ourselves new understanding of the composition. appreciate most the tragedy that is the We see various passages from new angles truest picture of great misery. If it were and in different backgrounds.

Learning to Understand

(Continued from Page 549)

music. We feel that this is one of the problem; he has exercised an independent best and most useful works in the field of decision based on his own thinking. His aesthetics, a field which unfortunately is playing of the ornament in question may be different from mine-but if it fits in a jargon which the public finds diffi- into the line of the music and if it grows out of a correct application of the laws, it will be right. And the playing of it will be an intelligent glowing thing. based on understanding and active personal thought and conviction

"Thus far, I have spoken in terms of the young student-or of the student of any age who is beginning to break down the wall that separates him from a fuller understanding of Bach-and have therefore purposely limited myself to problems involving fewer lines or voices. The basic principle is the same, however, for the works of four and even five lines. The goal is always the treatment of the lines both as independent melodies and as interwoven parts of a whole. And the first step towards the goal is to clear the sive as it should be now. Maybe an hour mind of the habit of thinking in terms of important melody set above 'less important' accompaniment. Once you get behind the intricate structural elemen be prolonged on a passage only when of Bach's music-once you arrive at a clear understanding of his form-his vital expression of every shade of human and that the various elements in the skill emotion comes pouring through to you.

Speech and Singing

(Continued from Page 555)

pupils in correct habits while their muscles are pliable

The value of exposing the youth to these rich techniques cannot be overestimated. An understanding of the close relationship between speaking and singing will furnish him with equipment which will enable him in his advanced classes to illuminate his problems and to work with sharply defined direction, From these many groups, will come artists of the future whose singing and speaking will be art concealing art in its truest sense with no appearance of strain or exposure of technique.

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Voice Questions

Answered by DR. NICHOLAS DOUTY

Some Questions From a Confused Student Q.—1. How can a voice student sing High-B without forcing and injuring her vocal cords. What is the most essential factor in producing what is the most essential factor in producing this note without causing cracked tones or faulty breath control? Is breath more important than placement, and by placement I mean should it be sung in falsetto first? Do the "at-tack" tones vary as one ascends the scale? My lower and middles tones have resonance and are produced without any difficulty but when I sing either B-fact or B-natural I am scared stiff. Sometimes unconsciously I sing High-C when vocalizing with my accompanist, but I cannot linger on the tone as written in the score. I am a musician and I hate to give up my life's ambition due to a false impression of my life's ambition due to a false impression of the fundamentals of correct singing. My voice resembles that of the late Schumann-Heink and the living Glodin. Stagether. and the living Gladys Swarthout and I want to

2. My accompanist thinks that moving the abdominal muscles would produce a better well balanced tone. He stresses breath quite a hut after reading articles by Lily Pons bit, but after reading articles by Lity Iona and John Charles Thomas I am beginning to become skeptical as they say breathing must be natural. Perhaps my accompanist meant better control of the diaphragm; by that he means breathing out in the back as well as the diaphragm which must be done simultane-

High-B without cracking or injuring her vocal cords depends entirely upon whether or not this tone is within the natural range of her this tone is within the natural range of her voice. If it is beyond her range it will be always ugly, perflous, and a strain. You say that your voice resembles that of the late Schumann-Heink and the living Gladys Swarthout. How we constitute the second our comtiful singers. Schumann-Heink was a contrait
white our contrait was a contrait
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w classification of your voice. Then study care-iuly all the tones within that range, singing them with the natural color of your voice, and never with an artificial one. You ask if you should sing the high tones at first in falsetto. Perhaps you have confused the two words fal-setto and head voice. Get a teacher to claim? your ideas upon this subject for in his, and as in many other technical things, your mind is quite twisted. We do not know what "attack quite twisted. We do not know what "attack tones" are, and so cannot answer this part of your question. It is a most unusual and unscientific expression. Every tone in the scale is made by accurately approximating the vocal cords so that they may produce the pitch desired (and no char) when they was produced to the care of the control of the control

so that they may produce the pitch desired (and no other) when they are activated by the expired breath. You certainly need many good singing lessons if you wish to succeed. 2. Every human being breathes naturally from the very first moment after birth until he from the very first moment after birth until he dies. Sick or well, satepo or awake, this process continues several times each minute or he must be applysitated. Every normal man and woman knows this and though they may not do it with the same ease, control, and freedom as the two great singers whom any entire the control of the contr dividuals who breathe naturally and well, but must be taught the names of the muscles introduced in inspiration and expiration. Buy about, treat in the same and expiration, buy about, treat in the same and to your listeners as well. You have a for the same and to your listeners as well. You have a for the same and to your listeners as well. You have a for the same and to your listeners as well. You have some and to your listeners as well. You have some and to your listeners as well. You have some and to your listeners as well. You have some and the same and your way back again.

3. You have not mentioned vowel and con-3. You have not mentioned yowed and con-sorant formation, nor have you even alluded somant formation, nor have you even alluded to the use of the resonator. Read John Charles to the use of the resonator. Read John Charles to thought purpose the same and the same and the same and the issue of Tax Eruze for he is a past master in some of Tax Eruze for he is a past master in the same past master in a medical school.

Is She too Old at Twenty-five?
Q.—I would like to know how my voice
would be classified. Its range is from G below Middle-C to G above High-C. That includes what is known as the false voice. I am told this is an unusually long range, but I do not know the range professional singers have. I play the piano, but I have never had a sing-2.—I am twenty-five years old. Would that

be too late to take singing lessons? I have plenty of talent and I love music.—H. M.

A .- The natural range of a voice is deter-A.—The natural range of a voice is deter-mined by the number of good tones that it con-tains. Those that are squeezed, pinched, throaty, or otherwise unpleasant should not be con-sidered to be within the natural range, and if they are used before an audience they will repel rather than charm it. If all the tones you specify in your note are good quality, comfortably produced, and capable of being molded into words, you have indeed a very long range and you should be glad. The ranges of both the professional and amateur singers are very individual.

2.—If you are in good health there is no reason why you should not study singing at twenty-five. You still have at least twenty singing years before you, so get busy right away. If we could hear you we would be more certain about the classification of your voice. Have an audition with your local singing A .- Whether or not a voice student can sing teacher.

> A Very Curious Question
> Q.—I have been taking vocal lessons for nine
> months and my stomach has been bothering
> me. When I start to fill my stomach with air it makes a growling noise, and it hurts a lit-tle. Sometimes my stomach won't fill up; it feels as if it were tightened up, won't move,

A.—It is physically impossible that air inspired through the mouth and nose into the lungs should penetrate in any appreciable quantity into the stomach. There is no canal connecting these two organs. The noise, pain, discomfort, and tightness in and about the stomach must be the result of some digestive disturbance. Consult an experienced physician, detail your symptoms to him, ask him to ex-

amine you, and suggest a cure.

2.—You tell us practically nothing about yourself, neither your age, the range and quality of your voice, your musicianship, your looks, or your personality. Therefore we have no data upon which to form a judgement upon your present capabilities as a singer, or to delve into your future. Have an audition with the best singing teacher or the most famous conductor in your neighborhood and put the

matter up to him.
3.—Buy a book which deals with the anatomy of the chest about which you seem to have the vaguest possible notion.

Are There any Charts Detailing
Muscles in Singing?
Q.—I should like to know where I can ob-Q.—I should like to know where I can obtain charts showing all the necessary organs used in producing the voice. I would prefer to have front and back views of all these organs. Gratefully.—A. L. B.

A .- In Frantz von Proschowski's book, "The Singing School," Pages 193 to 205, there are quite a few illustrations showing details of many of the organs associated with phonation, including both the cartilaginous and the muscula parts of the larynx. There are also some de-scriptions of the actions of these parts during singing, a short chapter upon breathing, with singing, a short chapter upon vocal registers and a fourth upon vowel and consonant formation (articulation). This book may be obtained through the publishers of THE ETUDE. If you

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Vihrato (Continued from Page 561)

within sight.

A Well-Developed

surer guide to evenness than the eye can tionship of the sequential half-steps in possibly be. At first the sounds produced chromatic scales. may be rather dismal, but any embar-They soon improve."

Some students develop a smooth and or nuance. even vibrato which, however, is too slow Example: Golliwogg's Cake Walk, Deto be musically acceptable. The best rem- bussy. edy for this is to practice scales in slow quarter notes, with a heavily accented martelé, giving each note as rapid a vibrato as possible. The concentration of nervous energy necessary to make the accents reacts sharply on the left hand, causing it to vibrate with considerably greater speed. In this connection it may be recommended that the pupil use a fairly rapid bow stroke in all the earlier

ject, and a discussion of it must be posite of a "dry staccato." reserved for a later date. One point, how-Example: LaCampanella, Paganini-Liszt. ever, may be mentioned here; a violinist cannot attain to more than a moderate degree of artistry with only one vibrato. Although it must be a subconscious part of his tone production, it must at the same time be under control; so that the player can make it wider or narrower, faster or slower, at will; a vibrato, in short, that can give true and fitting expression to each and every style of music, and to the temperament and imagination of the artist.

Techniques of Damner-

(Continued from Page 553) in pedaling descending scale passages,

particularly those descending into the bass clef. Great brilliance and power.

Example: Rhapsodie Hongroise, No. 14. Liszt.



scales unless a dry effect is desired Chromatic scales must be pedaled with

great care. As a general rule, the pedal should be applied very lightly and briefly to chromatic runs. A special effect of come to an unconscious merging of the shimmering delicacy may be obtained by two-and an expressive vibrato will be applying the pedal to pianissimo chromatic runs of short duration, or a terrific All these suggested exercises should be dynamic effect by applying it to fortispracticed with the bow, except perhaps sime chromatic runs. This is because of practiced with the bow, except perhaps the very earliest ones, for the ear is a the blur created by the compact rela-

It is customary to pedal glissando

The pedal is invaluable in assisting the rassment on the part of the pupil can be release of the last note of runs or phrases. laughed off by the teacher with some both in a slow or an abrupt release. such remark as, "Never mind; we've all depending upon the type desired. In such had to make sounds like that at times. instances the pedal punctuates the music by creating a rising inflection, emphasis.



exercises. A slow, wobbly bow has a detri- would obviously nullify the detached mental effect on the vibrato, while a characteristic of staccato tones. However, faster, firmer stroke encourages it. A bow staccato passages may require the pedal stroke of three seconds' duration is quite to sustain a supporting harmonic background. In such cases the resultant bell-The use of the vibrato in artistic musical expression is quite a separate sub- is called a "singing staccato"—the op-



When the pedal sustains a harmonic background beneath progressions of staccato passing notes in the upper register of the piano, the vibrations of the nonessential notes create a most however, are achieved by pedaling such pleasing music-box effect. When the passages throughout their entire dura- pedal is used on progressions of legato. (Example: La Campanella, Paganini-



STREAM AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

permissible to use the foo or cross over the permissible to use the foo or cross over the permissible to use the foo or cross over the permissible to use the foot one of the permissible to the permissible the p

stops, would be reflected in the increased vol-ume of the pedal. An 8' Flute or 'Cello in the The non ume of the pedal. An 8' Fute or Casio in use peda would help considerably the best you and Swell or Decision with the state you and swell or Decision with what is available.

3. For accompanying congregational hymns of the more solid type, you could use the forest with all stops except Tube. coupled to force with all stops except Tube. coupled to "Forcest with all stops except Tube. coupled to "Forcest with all stops except Tube." The Townsell to Union Off "toy disconnects" The "Swell to Union Off "toy disconnects" and the stops are the stops and the stops are the stops and the stops are the stops

a. For accompanying congregational hymns of the more solid type, you could use the Great with all stops except Tuba, coupled to full Swell, and pedal coupled to Swell. The Tuba could be added, together with 4' and 16' couplers, where special volume is required, as with a large companying or the stop of the period of the with a large congregation, enthusiastic sing-ing, and festive hymns. All of this, however, ing, and festive hymns. All of this, nowever, should be reduced according to the character of the hymn, the solemnity of service, and so forth. In reducing, the 4' and 16' couplers should come off first, then the Tuba on the Great, then the Open Diapason and the Gam-ba. After this the Swell should be reduced by taking off the Oboe, Hom and Bourdon. Only for special effects should the organ be reduced below "medium" volume for hymn accom-panying, and it is sometimes effective by way of contrast to omit the pedal for one of the of contrast to omit the pedal for one of the week of the contrast to omit the pedal for one of the contrast of

OCTOBER, 1947

Q. 1. We are a group of beginners on a three manual organ.

The property of th

could be produced.

Particle and the produced pr

A. 1. The Exercise mentioned is exceedingly

A. 1. The Exercise mentioned is exceedingly A. 1. The Exercise mentioned is exceedingly awkward, as given by Shifter, and well of a well of the second of the

The normal couplers would be Swell to Great

the 8' coupler effect.

Q. Twenty-one years ago we had installed in our church a two manual organ with the

in our church a two manual organ into the following stops:
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Swell: Stopp Dispaon, Echo Saltional;
Greit: Micdolf, Open Dispaon, Dulciana.
Great to Pedal, Swell to Pedal, Swell to
Great, Octave Compler, Swell Termolo.
Nothing has been added since. What additions toould you support in order of importance to Swell and Great, probably one to
each. Where may same be procured:—B. M.



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Techniques of Damper-Pedaling

(Continued from Page 588)

played pianissimo, in which case a misty, obscure effect is created. Example: Etude Op. 25, No. 2, Chopin

"hush" over a sleeping child.)



Additional resonance and emphasis may be given to staccato tones by the use of staccato pedaling. The pedal is depressed simultaneously with the production of tone, so that the duration between the pedal-depression and release equals the duration of the tone. Example: Etudes Symphoniques, Op. 13,



Half-Pedaling

Half-pedaling is a rapid, partial, or half-release of the damper pedal followed by an immediate complete depression. In this operation the pedal does not rise quite to the top. This sudden momentary damping of the strings reduces the intensity of the fundamental and lower tones and thins out, or even eradicates entirely, the undesired vibrations in the upper registers. In impressionistic music it is especially useful in suppressing or eliminating certain vibrations while partially retaining the harmonic background. Example: Reflets dans l'eau, Debussy,



Since the low bass strings of a modern grand piano will, if struck with great force, continue to sound briefly after the hammers have completely damped, halfpedaling offers a convenience for the diminuendo of a chord by greatly weak- Beethoven. ening and removing the less vibratory

passing notes a lovely suspended hush-high tones while retaining the low base passing notes a lovely subject to tones. But in syncopated pedaling, where the lower register of the piano unless clarity is desired, this characteristic requires a delayed pedal-depression in order to avoid catching the low bass tone of a preceding chord. The pedal indication (Schumann likened this Etude to a for this would be instead of

Tremolo-Pedalina

Tremolo-pedaling, really a trilling of the pedal, is a constant, rapid, regular series of half-pedalings. The operation is so swift the dampers barely touch the strings. This type of pedaling may be used to remove excess blurring in cadenzas and rapid passage work and to create shimmering effects. Its most effective use is to diminish sound to the quantity and speed of diminuendo desired. It provides a more uniform diminuendo than half-pedaling.

Example: Concerto No. 1, Liszt.



Echo-Pedaling

The use of echo-pedaling is seldom indicated by the composer but it may be employed to create shadowy, illusory effects. While the pedal sustains a low fortissimo bass chord, another chord in the middle register of the piano is depressed silently. Releasing the low bass chord and the pedal simultaneously removes the strong vibratory sound so that the still-depressed upper chord will sound forth with an intangible, unearthy color. Example: Carnaval. Paganini-Schumann.



Legatissimo-Pedaling

Legatissimo-pedaling, or "super-legato pedaling" delays the damping of the strings. This retarded damping results in a very minute, but effective, overlapping of the harmonies-a subtle fusing of one chord into another. It is really syncopated-pedaling with the release action delayed (rather than immediate) and is comparable to the legatissimo touch of the fingers. Example: Andante con moto, Op. 57,

(Continued on Page 600)

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Accelly A Minor Concerto

S. R. Ohlo. The spiccato passage at the top
S. R. Ohlo. The spiccato passage at the top
S. R. Ohlo. The spiccato passage at the top
of the second page of the Accellay Concerto
A minor should be pilled where the string
of the bow.

The spiccato passage at the top
S. R. Ohlo. The spiccato passage at the top
of the second page of the Accellay Concerto
A minor should be pilled to the spic and the

Commercial Makers

A. P. Noorth carolina. The names Storman Processing of the Proces

Tyrolean Makers; Necessary Prices to Pay
L. E. A. Idaho. There were some good
Pyrolean makers than the proper some good
Tyrolean makers tamily, some of whose volinis
have sold for as much as \$750.00. The Tyrol
and hatched many quite interior maker. His
instruments are every bit as good as a topgrade Klotz. In fact, many people, including
myself, would prefer and propels, including
the sold of the propels and the propels and the propels
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that the propels are about the propels are about the propels
that the propels are about the propels are about the propels
that the propels are about t nouncement. (4) Your last question is difficult: to say how much a professional violinist would have to pay to get a violin which would satisfy him one would first how to satisfy him, one would first have to know the violinist and the type of work for which he volinist and the type of work for which he wanted the instrument. For a dance orchestra player, a violin with a loud tone could be bought for \$150 or even less; a symphony man would need an instrument worth at least \$500; and the property of the property These figures are only approximate, of course, while a successful concert artist would hardly be satisfied with a violin worth less than \$5000.

Teaching Material
R. F. K., Michigan. After the second book
of Wohlfahrt should come Kayser II, together
with the last part of Laoureux II. These completed, the student can be given Kayser III. with the last part of Lourieux II. These combients of the last part of Lourieux II. These combients of the last part of Lourieux II. These combined the last part of Lourieux II. The last part of Lourieux III. The last

OCTOBER, 1947

your age, and it is interesting that you stoud have finally settled on the 'cello. For your next year's study I would suggest Books II and III of The New School of 'Cello, by Percy Such, and the Violoncello Studies by Cossmann. There are studies in the latter which will help No Information
W. G. S., Vermont, I have not been able to
W. G. S., Vermont, I have not been able to
W. G. S., Vermont, I have not been able to
With the thumb position, (2) A strong
you with the thumb position, (2) A strong
tone is produced on the 'cello, as on any other obtain any information regarding a maker to mamed R. E. Miller. There are number of mander R. E. Miller. There are number of many other to the first state of the state of the

'Julie of a Schweitzer Mile C. G. Pennsylvania, A genuine J. B. Schweitzer violin is a very good instrument, worth from three hundred to six hundred. But there are hundred of the Schweitzer label that are not worth it wenty-five dollars. No no could say whether your violin is genuine or not without examining it personally.

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you are now living in a town where violin
lessons are unobtainable. You can, of course,
make operationable and provide the second of the secon you are now naving in a worn writer visite and the property of the property of





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FOUR

PIECES

My Hall of Memories (Continued from Page 554)

who very solemnly told me, "Signor national cuisine, one may see, or could somal. Mary Garden was particularly to you some parallel events in the careers Basso, tutti i flori sono per Donna Luisa, have seen, alast imingling with such sucla stella" ("Signor Bass, all these flowers culent dishes as: Caneloni à la Rossini, especially so in those operas that she Both made their stage debuts in Europe are for Donna Luisa, the star.") Well my Eggs à la Meyerbeer, Melba Toast, Onion sang first in Paris under Albert Carré, at the turn of the century. The first came friends, the Donna never gained, during Soup à la Saint-Saèns, Spaghetti à la the eminent director and composer who to sing for the American public at the the entire performance, the favor of the Caruso, the very tasty Macheroni à la succeeded in imposing upon her a vocal Metropolitan of New York in 1906, and frowning listeners, who with their un- Tetrazzini, broken silence did not give the chance By the way, let me tell you that I too, seldom followed in other operas of her tan Opera of the same city in 1907, one for the presentation of those floral trib- have my own concocted dish with the repertoire. utes to her on the stage. It was a pity, name, Rice à la Segurola, especially rec- Her Mélisande that she had the privi- composers, with the creation of several and I wish to say it was also somehow ommended for luncheons. I am figuring lege of creating in Parls in 1902 at the of their operatic works. For instance,

left to posterity a single recollection of gestion, I wish to tell young singers that any consistent lyric creation in her rep- the frequent indulging in those tantaliz- I don't know whether it was accidental "premières" of "Péliéas et Mélisande" by ertory, I am sorry to say.

diplomat la Tetrazzinit

However she had other talents, that of staccati, legati, and high C's. amiable Luisa, and an especially good Next is this singular personality of the markable points of professional resembly Jules Massenet

Parma's most favorite Madonna. A good admirers. You see the point?

I don't think that Luisa Tetrazzini has science of the remorse of any wrong sug- goers of the first quarter of this century. gelica" by Giacomo Puccini. Dear Geraldine Farrar comes now. And ing plates is of no help in the production or intentional to have put her next to Claude Debussy, "Natoma" by Victor Her-

and you can take my word for it. As such Really and truly this Scottish born girl, rose to the pinnacle of fame as one she joined her famous name to those of lyric soprano will be especially remem- of the greatest American sopranos. It is other notable singers who have left to bered for her personality—vibrant, scin-needless to tell you that this is a portrain generations to come the secrets of their tillating, and alluring. Her singing was of her popular Madam Butterfly, her sizes. While I stopped to admire them, I culinary inventions. So, in the bill-of-fare personal, her delivery of recitatives, very "chef d'ouvre." was approached by a stage attendant of the high class restaurants of an inter- personal, and her acting, extremely per-

discipline and interpretative line that she the latter, at the Hammerstein-Manhatyear apart. Both were intrusted, by great unjust. The morning after, the star with to reveal my recipe in the near future request of the great composer, Claude Farrar was the first one in the world to an ingratiating gesture, sent all those thus not to be entirely and hastily for- Debussy, Thais, in which character the sing at the Metropolitan Opera House of beautiful flowers to adorn the altar of gotten by those who were one day my painter fixed her on this canvas, Louise, New York, "Madame San-Géne" by and Le Jongleur de Notre Dame will live Umberto Giordano, "Koenigskinder" by However, in order to free my con- forever in the memories of the opera Engelbert Humperdinck, and "Suor An-

> To the credit of Mary Garden go the Mary Garden for both of them have re- bert, and "Le Jongleur de Notre Dame"

> > Another point of resemblance, less fortunate indeed, between the two fomous ladies, was the error of including and featuring Carmen in their repertoires, which part requires a voice of a range and color that neither of those two friends of ours possessed. Furthermore neither of them submitted to the necessary preparation for that intricate, insidious, and dangerous role,

> > Fortunately for the opera goers Geraldine Farrar compensated them with her master stroke portrayals of the pathetic Butterfly, unhappy Mimi, and illfated Tosca.

As a companion she was exquisite. God bless you, Geraldine!

What a complex and rare personality that of Frances Alda. But as rare as her character was her lyric-soprano voice, outstanding for quality, range, and flexibility among those of her days at the Metropolitan. Young singers should study her recordings of the Prison Scene in "Mefistofele" by Boito and her Desdemona in "Otello's" Fourth Act. They are good singing lessons. This painting reproduces her in that Shakespearean characterization.

Tongue waggers often said that the fact of being the wife of Giulio Gatti-Casazza, General Director of the Metropolitan Opera Company, forced her position in that organization. But I, who had the privilege of enjoying the Director's close friendship more than any other singer of his company, wish strongly to refute that assertion, Frances Alda attained a brilliant reputation by her own merits on the stage.

Personally, I always remember with pleasure the several duets that we so successfully sang together on multiple occasions, and with delight . . . her eloquent eyes and her shimmering auburn hair. Hello, Alda!

A Grand Artist

And here is Lucrezia Bori, the Admirable! The grand artist of the stage and the grand lady of the world.

As you have probably read in the innumerable writings about this actresssinger, she is a direct descendant of Lucrezia Borgia, the historic tragic woman of the fifteenth century, the daughter of Pope Alexander VI, sister of Prince Cesare Borgia of the Italian Renaissance and wife of Alfonso, the reigning Duke of Ferrara. As did all those Borgias, our

she thought that her audiences never started the quick fire of her tremendous spired style of singing were, among would have believed that such a big name success in the United States. was her legitimate one. Good judgment Maestro Campanini, after a private au- Mad Scene in "Lucia," Qui la voce from for a beginner in the early twenties! The analysis of the reasons for her coming season of 1916 in the Windy City, letto." great and real success should be a guid- From that date until 1930, when she Now, this big revolving door gives ac-

young singers in general,

grandiose voice? No. Had she ever been our America, a great tragedienne? No. But what she possessed to an exceptional degree was a great heart, a well balanced mind, a very exacting spirit of observation, and all these tied together by a great sense of equilibrium. These factors made of her that harmonious, carefully conceived, forgot about his magazine and its sub- than his first, for the house was soon

a well studied accent on a note, the careful modulation of a phrase and a well placed "dramatic silence" were her un- house in Tunis. equalled characteristics. Bori's romantic Mimi so contrastingly different from her pointment he sat staring at a full length By this time his lithe figure had betragic Fiora or her unsophisticated Noring, were precious works of art.

produced her here in her role of Mimi! that he still had the costume and won- in brown he shuffled along the streets of changing her name. There have been to wear when he presented his creden- survived, and when a new president was several famous Borgias in the history tials to the Grand Bey. of the world, but only one great Borl in the history of art.

A Timely Meeting

Amelita Galli-Curci.

parentage, I have been told, she came others." friend came from a nearby table where in the name of America. he was lunching with Amelita Galli-

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OCTOBER, 1947

vtochordyourpieces How to harmonize by

Port first saw the light of day in Gandia, especially to the Maestro who was at She distinguished herself more as a bel a town in the province of Valencia, Spain. that time the General Musical Director canto singer than as the astonishing dis-In Milan, the grand opera capital of of the Chicago Opera Company. The player of vocal pyrotechnics. Her voice, Tisly, the same day on which Lucrezia coloratura soprano was in New York for of limpid and rich quality, served her to Bori had signed the contract for her a few days en route to Europe from better and rarer advantage in the melodic debut in Rome with the role of Micaela Havana where she had been the star of andantes of Bellini and Donizetti than in "Carmen," she told me at lunch she an opera season, but that presentation in the lengthy cadenzas à la Rossini. had changed her name to "Bori" because at Caruso's table was the spark which Brilliant examples of her honestly in-

others, the recitative and andante of the dition, engaged Amelita for the forth- "I Puritani" and Caro nome of "Rigo-

ing example and assuring stimulus to sang her farewell performance of opera cess to the Valhalla, as we may call it, at the Metropolitan of New York, the of the operatic heroes of the past, but I bung singuta Bori ever a great beauty? Italian soprano reaped the harvest of have to keep your curiosity in suspense, No. Was she ever the possessor of a riches and laurels across the states of I am afraid, until our next meeting. Au revoir! My friends.

sat in an arm chair beside a red-hot

New York

The Romance of John Howard Payne

(Continued from Page 564)

vocal, interpretative, and spiritual ensemble for which she is well remembered. doing hack work. But his friends still he considered appropriate furnishings. A movement of her expressive hands, looked after him. Through their efforts. A change of administration in Wash-President Tyler made him a consul. His ington brought about his recall. But it castles in Spain became a mud-covered took him a year to get back. In the meantime he was again roaming through

The night that he heard of his ap- Europe. portrait of himself painted when he was come heavy. The color of youth had playing the part of a follower of turned to a florid hue and a scraggly With what fidelity the painter has re- Mahomet. Turning to a friend, he said beard covered his chin. Invariably dressed She did well, my friend Lucrezia, in dered whether he should take it with him the capital. But the old magnetism still elected, the down and out author's friends

One episode on the trip did much to made efforts to have him reappointed to cheer him up. His ship put in at a his old post. Minorcan port and a sailor asked him Perhaps Jenny Lind helped in bringing if he were John Howard Payne. When this about. One night the Swedish Night-And after her we reach the last mem- the new consul said he was, the seaman ingale gave a concert in Washington. ber of the dynasty of the famous female exclaimed: "May I grasp your hand? In Payne, sitting unobtrusively in one corner artists herein honored in this gallery, my day I too was an actor and manager, of the hall was pointed out to her. In In both capacities I have made money tribute to him she sang his song. The Born in Italy of Spanish and Italian out of your brains. So too have many eyes of the entire audience turned towards him. Daniel Webster, who was

to the United States after a few years At last Payne reached his post, one Secretary of State, is said to have wept. of rising career in Europe. I well re- hundred years almost to the day before Shortly after this happened, Payne's apmember the day when, while having the American Army entered the city. pointment was announced. luncheon at the former Hotel Knicker- The one blot on the landscape was the True to form, before he sailed, he bocker of New York with Maestro Cleo- consular residence. He felt that this was bought books and pictures. When he fonte Campanini and my old friend En- beneath the dignity of his office. Dis- reached Tunis he ordered new furniture. rico Caruso, at the famous table that covering that the Bey was his landlord But he was not destined to enjoy any of this great tenor kept reserved for himself he obtained an audience and in his best these things for long. A visitor described and his pals year after year, a mutual dramatic style demanded improvements him as a man old beyond his years who

"America," repeated the ruler, annoyed stove, drinking brandy and looking sad. Curci to introduce her to us, and most at the consular manner, "I have never On April 9, 1852, he died in the conheard of such a country. Where is it?" sulate, leaving little but debts and a Payne's second attempt was better song.

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The World of Music

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THE ROBINHOOD DELL concert season in Fairmount Park, Philadelphie last summer attracted audiences which totaled 179 000 and was a propounced ortistic success The orchestre a summer edition of The Philadelphia Orchestra,

was under the general Traubel, Jan Peerce, Lauritz Melchlor, four student concerts were given, Nan Merriman, Joseph Szigeti, Eleanor Steber, Zino Francescatti, Marcel Hubert, VLADIMIR HOROWITZ, world famous politan opera stars, drew 14,000.

YOUNG COMPOSERS from Argentina, visory committee, Brazil, and Uruguay will be given the opportunity to win scholarships at the THE YEARBOOK of Carnegie Music

of their most brilliant students to perform at each others' concert halls and to MUSIC TEACHERS! Sell Etude Subscriptions to your students, thus helping them greetfor three or four days. In explaining the TIVAL had a special
ly in their work and increasing your income. Write for details.
plan, Mr. Stewart said he was hopeful it added event on July 29 would offset the "certain insularity," when a program entitled which develops in pupils "whose study "Music for All" was prehas been confined to one institution."

> COLORADO'S CENTRAL CITY OPERA Movies," in which scenes HOUSE has had its annual opera festival, from various outstanding the second since the War, and again films such as "Mayerdrew capacity audiences at every per- ling," "The Plainsman," formance. Beethoven's "Fidelio" was given and "Henry V" were shown. The concert twelve times and Flotow's "Martha" thir- at 8.30 was broadcast, with engineers, diteen. Frances Greer sang the title role in rector, and announcer operating in full the latter work, while Regina Reznik had view of the audience. The final part, enthe lead in "Fidelio." Emil Cooper con-titled "The March of Musical Fidelity." ducted and Dr. Herbert Graf was the was a demonstration by RCA Victor of stage director for both productions, which the tremendous strides made in recordwere in English. Frank St. Leger was in ing, the climax of which was the playing charge of the festival.

SYMPHONY FIVE AND A HALF, a new A COURSE on the development of composition by Don Gillis, was given its American piano music will be offered first performance on August 31, during for the first time at the opening of the the regular broadcast of the NBC Sym- new season of the Juilliard School of Muphony Orchestra conducted by Arturo sic. It will be available to students in Toscanini. The work, which has the sub- the Extension Division and will be contitle, "Symphony for Fun," is in four ducted by Jeanne Behrend, planist-com-

COLORADO COLLEGE, at Colorado Springs, conducted during the past summer one of the most successful festivals in its history. Josef Gingold, concertmaster of the Cleveland Symphony Orchestra; Frank Costanzo, first violinist of The Philadelphia Orchestra; Ferenc Molnar, solo violist with the San Francisco Symphony Orchestra, and Luigi Silva 'cellist and chamber music coach at the Eastman School of Music, formed a direction of Dimitri Mitropoulos, who had string quartet of major excellence, and several guest conductors. The attendance individually coached their students and dropped 27,000 from 1946, but this was developed a string sinfonia which gave due to inclement weather. Even at that, a series of concerts conducted by Roy the average attendance was 6,000. The Harris, composer-in-residence at Coloartists included Marian Anderson, Helen rado College. At the close of the season

and many others. The hit of the season pianist, will appear with The Philadelwas Alec Templeton, who drew 16,000 phia Orchestra, conducted by Eugene auditors. Melchlor and Romberg drew Ormandy, on October 9, in a concert for 12,000 each, while Francescatti, with his the benefit of the Rechmaninoff Fund's enormous virtuosity, brought out 11.000. Philadelphia Regional Committee. Horo-A concert version of "Madam Butterfly," witz, who is president of the Rachmaniwith Eleanor Steber and other Metro- noff Fund, will play Rachmaninoff's Third Concerto. Ormandy is a member of the Fund's Philadelphia artists' ad-

Berkshire Music Center next summer, Hall, Pittsburgh, Pennsylvania, issued in through a contest sponsored by the Em- August, gives interesting and revealing pire Tractor Corporation of New York figures regarding the series of organ reand Philadelphia. Aaron Copland, head citals played by Dr. Marshall Bidwell on of the Composition Department at the Saturdays and Sundays during the sea-Berkshire Center, is chairman of the son 1946-1947. A gift of the late Andrew committee that will select the winners. Carnegie, the Music Hall, for a period THE PEABODY CONSERVATORY of Mu- of organ music. During the past season sic, Baltimore, Maryland, of which Reg- a total of 914 organ solos were played inald Stewart is director, has circularized by Dr. Bidwell; and of this number, 116 other music schools throughout the counwere works by American composers. The try, suggesting that they send one or two total number of listeners who attended

sented. The evening in-



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closed its tenth year on August 10 with a toire, concert attended by twelve thousand persons who called and recalled Dr. Koussens who cannot also at the conclusion of Casting Corporation the closing number, Tchaikovsky's Symis honoring thirteen Caphony in F minor. The total attendance nadian composers in a

THE LEMONADE OPERA COMPANY fin- positions will be chamished its first season with the perform- ber music. The roster ance of "Don Giovanni" on August 31. includes John Weinz-That the venture has been a success is weig. Alexander Brott. proved by the fact that there was not an Dr. Healey Willan, Jean C. Adams. Claude church positions. empty seat at any performance, and that Champagne, Robert Fleming, Barbara each of the nineteen members of the co- Pentland, Dr. J. J. Gagnier, George Emile

an increase of 21,000 over last season.

alongside the orchestra itself. The festival summer with other operas in their reper- United States in October to audition the orchestral arrangers department of the

THE CANADIAN BROADat all events of the festival was 146,000, series of weekly broadcasts featuring their works Most of the com-

ter and will return to New York next Vienna Volksoper, will arrive in the six. From 1925 to 1938 he was head of the

thirty-five singers selected by Erich National Broadcasting Company, Leinsdorf as possible material for the Vienna Opera.

The Choir Invisible

CHARLOTTE KLEIN, prominent church and concert organist of Washington, D. C., who had won national recognition by her virtuoso performances, died July 4, of the A.G.O. and held various important

operative received about two hundred Tanguay, Hector Gratton, Maurice Elack- ranger, who in recent years had been selected by the competitor. Manuscripts shall operative received about two numers (languay, nector Gration, Manurice Black-ranger, who in recent years had been selected by the competitor. Manuscripts shall and twenty-five dollars in addition to his burn, Louis Applebaum, and Leonard selectary-treasurer of thirlde States be mailed not caller than October 1, nor designed investment of twenty-five dollars. The group will accept engagements from clubs and colleges during the win
DR. HERMAN JUCH, director of the Hot Springs, Virginia, at the age of fifty.

On the property Music College, 42 East Contemporary Music, Goldege, 44 East Contemporary Music, Goldege, 45 East Contemporary

CORINNE RIDER-KELSEY, concert and oratorio singer, died July 10, in Toledo. Ohio, aged seventy. She had appeared in opera in Covent Garden, but was noted especially as an oratorio singer.

Competitions

THE ELEVENTH ANNUAL Prize Song in the capital city. Dr. Klein was a former Competition sponsored by the Chicago Singdean of the District of Columbia Chapter ing Teachers Guild for the W. W. Kimbali Company prize of one hundred dollars, has been announced. The award, which also includes guarantee of publication of the win-ning manuscript, is for the best setting for HENRY S. CERSTLE, composer and ar- solo voice, with accompaniment, of a text

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OCTOBER, 1947

"MUSIC STUDY EXALTS LIFE"

Junior Stude

ELIZABETH A. GEST

Wreath of Music by Frances Gorman Risser

Children all around the world In an endless row, Practicing so patiently, Fingering just so. Counting, phrasing carefully, Working 'til they know Lovely things to sing and play, By the lamp light's glow.

Miles and miles of girls and boys, Pushing out dull fears. With a flood of melody. Stronger far than tears: Every nation on the globe Understands and hears Music, language of the world,

Singing down the years!

- 1. What was the nationality of César Franck?
- 3. How many thirty-second notes are equal to a dotted eighth-note? 8. What is the letter-name of a 4. In what major scale is C-flat the
- last flat in the signature?

5. What instruments usually are in-

- cluded in a piano trio? 6. What is a viola?
- 2. What is meant by piu animato? 7. What melody is given with this
 - minor sixth from E-flat?
- 9. Does the oboe play higher or The dense wood behind the castle In one of his letters Haydn wrote, The dense wood behind the castle In one of his letters Haydn wrote, was turned into a delightful grove, "My Prince was always satisfied with containing a deer park, flower gar- my works; I not only had the en-

(Answers on this page)

Wood for Violins

where they come from, are are made of the wood of the plane- part Italian, and were engaged for original." used in making good violins? Not tree, a tree of the sycamore family, just any old wood will do; it has to The woods must be selected with be very special. For instance, figured great care and then thoroughly dried, maple is one kind, and it must be which may take several years. maple is one kind, and it must be within the details of the great composers left Mendelssohn said: "What a divine brought from the carpathian mountains between Northern Hungary and play a violin without a bow and the letters and other writings in which calling is music! Even the smallest tains between nortern naugary and play a round state of the player, the better the player, the better the bett Pransylvania, or from the cause, this bester the player, the control of the wood is used for the back. Then spedesired, There is not much wood in thoughts about music, and, since carries us so far away from town, wood is used for the back. Then spectrum that there is, is these musical geniuses knew so much country, earth, and all worldly things, clai kinds of pine, grained in ceremin a right tool, but the wood for the about music, had so much country, earth, and all worldly things ways, are used in making the "belly" very important. The wood for the about music, had so much music in that it is truly a blessed gift of God." of the violin, and these pines come stick of the bow comes from Brazil, their lives and in their hearts, their from Switzerland, Germany, and snakewood or lance-wood, with the ideas are interesting.

Venice for other purposes, but Strad- So you see, were it not for the woman."

earlier ones being made from Per- Haydn said: "It is the melody Some of the very fine old violins nambuco. Other woods have also been which is the charm of music." Some of the very line our violing manhance with the bow but were not very been made of curly maple that came tried for the bow but were not very been made of curly maple that came tried for the bow but were not very been made of curly maple that came tried for the bow but were not very been made of curly maple that came tried for the bow but were not very been made of curly maple that came tried for the bow but were not very been made of curly maple that came tried for the bow but were not very been made of curly maple that came tried for the bow but were not very been made of curly maple that came tried for the bow but were not very been made of curly maple that came tried for the bow but were not very been made of curly maple that came tried for the bow but were not very been made of curly maple that came tried for the bow but were not very been made of curly maple that came tried for the bow but were not very been made of curly maple that came tried for the bow but were not very been made of curly maple that came tried for the bow but were not very been made of curly maple that came tried for the bow but were not very been made of curly made of curly made of curly maple that came tried for the bow but were not very been made of curly made

The pegs are made of ebony or world's great forests, nobody would to express the finer shades of feeling violin; 7, Fifth Symphony, by Tchair-

Haydn and the Esterhazy Palace bu E. A. G.

improvements to the neighborhood, players loved him as a father

HEN we read any blography one, two or three years. The books of of Haydn we always read words were printed. Special hours something about his living for and days were fixed for chamber many years in the Palace of Prince music and for orchestral works. The Esterhazy, where he was paid a good castle itself was fitted in exquisite salary to compose music and produce taste and stored with numerous and concerts for the Prince. There was an costly collections of works of art. orchestra there under his direction Royal and noble personages formed and singers for performing his a constant stream of guests, at whose operas, also smaller groups of mu- disposal the Prince placed his beausicians to perform his chamber tiful carriages. Here Haydn composed music. Many of the longer biographies nearly all of his operas, most of his of Haydn describe the Palace. songs, the music for the marjonette Grove's "Dictionary of Music" tells theatre-of which he was particularly us "there was no place but Versailles fond-and the greater part of his to compare with it for magnificence." orchestra and chamber works. He It was constructed by the Prince at a was satisfied with his position though cost of eleven million gulden. Its he often expressed a wish to visit canals and dykes were substantial Italy. His singers and orchestra



The Palace of Prince Esterhazy

Bohemia, Switzerland, England, dens, and hot-houses, elaborately couragement of constant approval furnished summer-houses, and grot- but as conductor of an orchestra I tos. Near the castle stood an elegant could make experiments, observe theater for operas, dramas, and what produced an effect and what comedies; also a second theater bril- weakened it and was thus in a posiliantly ornamented, and furnished tion to improve, alter or make addiwith large, artistic marionettes, ex- tions or omissions and be as bold as I cellent scenery, and appliances. The pleased; I was cut off from the world, ID YOU ever stop to wonder tain kind of pine. The narrow pur- orchestra was under Haydn's directhere was no one to confuse or torhow many kinds of two wond, and flings that trim the edges of the body where they come from are are made of the wood of the plane.

What They Said About Music

Answers to Ouiz

were made of curry mapse time takes the first the mast is made strike fire from the heart of a man violoncello, and piano; 6, a string and bring tears from the eyes of a instrument, similar to the violin in the pegs are made of country to the specific period of spotted be able to possess those great musical by penetrating more deeply into the kovsky; 8, C-flat; 9, a fifth higher; 10, England.

Junior Etude Contest

The JUNIOR ETUDE will award three at- you enter on upper left corner of your tractive prizes each month for the neatest paper, and put your address on upper and best stories or essays and for answers right corner of your paper. to puzzles. Contest is open to all boys and Write on one side of paper only. Do girls under eighteen years of age.

Class A, fifteen to eighteen years of one copy your work for you. age; Class B, twelve to fifteen; Class C, Essay must contain not over one hununder twelve years.

this page in a future issue of THE ETUDE. Chestnut Street, Philadelphia (1), Pa., by

ceive honorable mention. Put your name, age and class in which

Results of Hobby Essay Contest:

Some interesting hobbies were men-

tioned in the Hobby Essays, includ-

Nebraska, "Flute Playing"; Florence

Snell, Kansas, and Rita Cleary, Que-

bec, "Pen-pals"; June Smith, New

York, "Music," on which she spends

from four to eight hours a day; Bev-

erly Hays, California, "Nature Study";

Fred B. Gueneman, California, "Com-

posing Music"; Christine Miles, Ohio,

"Collecting Phonograph Records";

Lindsey Jackson, Jr., Alabama, "Paint-

ing and Modeling"; Lorenz Schrenk,

District of Columbia, "Sailing"; Rita

Blenker, Wisconsin, "Collecting Fic-

tion and Lyric Poetry"; Burnie Bur-

ton, Missouri, "Collecting Pictures

and History of Pianos."

not use typewriters and do not have any-

dred and fifty words and must be re-Names of prize winners will appear on ceived at the Junior Etude Office, 1712 The thirty next best contributors will re- the 22nd of October. Results in January. Puzzle appears below.

Instrument Puzzle

by Stella M. Hadden Insert a letter in each blank; then the central letters, reading down, will ing: "Baseball," the choice of Charles Walls, Maryland; Margaret Christy, spell the name of an instrument.

> 2 * * * 3. * * * * * 4.* * * * * * * 5. * * * * * * * * * 6. * * * * * * * * * * *

> 1, A consonant; 2, a curved line connecting two notes of the same pitch; 3, a conductor's wand; 4, custodian of money in a bank; 5, a flutelike instrument; 6, accordion-like instruments.

Dolores Lewis

(Age 10)

Louis Bonelli

My Hobby (Prize winner in Class A)

Some time ago I read about playing musical glasses. My curiosity and interest much aroused by the article, I tried it and found it so much fun that I made it my hobby.

The first step was to take several drinking glasses and pour different amounts of water into them. Next, I took a small metal spoon and tapped the glasses lightly with the handle. The more water there is in the glass, the lower the pitch. So I poured water and tested the sounds over and over until I got a tinkle with the pitch of Middle-C. Then I built an octave from that. Soon I was able Send all replies to letters IN CARE OF to play such tunes as Yankee Doodle and Pop Goes the Weasel, but before

long I could play more difficult melodies.

This hobby has given me and my friends a great deal of pleasure and the only bad results—a broken glass now and then!

Decrease (New Age 12)

DOROTHY GUNN (Age 17), Massachusetts

Prize Winners for Hobby Essay in July: Class A, Dorothy Gunn (Age 17), Massachusetts: "Musical Glasses."

Class B, Dorothea McClain (Age 14), Oklahoma: "Music."

Class C, Mary Jo Miller (Age 11), California; "Reading Stories About Composers."

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From your friend, JANET BURKHARDT (Age 13),

Honorable Mention for Hobby Essays:

Junior Pignists, Washington, D. C.

THE JUNIOR ETUDE

ESSGYS:

The names mentioned herewith, and also Anna Mae Harme. Edward Hallan, Ann Martin, Melwyn Karamer Forman, Shirtey Davison, Mary Carol Smith, Betty Jean Petras, Dean Wiler, Marillyn Cox, Barbara Eubank, Burnie Burton, Marguerite Maumey, Gali Rutherford, Marinama Matthews. Edwins Butter, Albertine Cross.

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THE COVER FOR THIS MONTH-The boy clarinetist portrayed on the cover of this issue is symbolic of the thousands and thousands of school pupils throughout the length and breadth of our land who this Fall are entering upon new experiences in music

Music activities in Public, Parochial. and private schools today give children greater musical experiences and broader musical horizons than enjoyed by their parents or grandparents in their school days years ago. While great credit is due school music educators, it must not be forgotten that parents and private teachers also have been contributing to the musical achievements of young people of

In the last several decades the private piano teachers have perfected methods of giving instruction to youngsters in kindergarten and primary grade ages, and thousands of parents in having seen to it that their children had piano lessons from a pre-school age start have provided the finest kind of basis for many of the youngsters who work so well under school music educators to make school hands and orchestras and school choruses the fine musical organizations which they are today.

Yes, it is easy to realize that a school pupil now beginning on a clarinet or some other instrument with which he will participate in an ensemble with his fellow pupils is able to take up the instrument with greater confidence and make rapid strides because he has had private lessons on the piano, the instrument which carries the pupil into those three music fundamentals-rhythm, melody, and harmony.

The photograph on this cover is from the library of Philip Gendreau, New York

MEETING THE PROBLEMS OF THE 1947. 1948 MUSIC SEASON-During the past Keyboord Approach to Hormony...Lowry .75 month and in current daily mail thou-Lighter Moods of the Organ-With Hamsands and thousands of communications mond Registration addressed to the THEODORE PRESSER CO. 1712 Chestnut St., Philadelphia 1, Pa., More Once-Upon-o-Time Stories of the Great Music Mosters—For Young Plan-ists Robinson-Stairs 30 are from piano teachers, school music educators, choirmasters, choral directors, ists
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October, 1947

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The World of Music (Continued from Page 595)

MONMOUTH COLLEGE offers a prize of one bundred dollars for the best setting of a prescribed metrical version of Psalm 95 in four-voice harmony for congrega-tional singing. The competition is open to all composers. The details may be secured by writing to Thomas H. Hamilton, Monmouth College, Monmouth, Illinois. Clair Leonard, professor of music at Vassar College, Poughkeepsie, New York, is the winner of the 1947 Psalm tune competition.

A PRIZE of St. ooo on is offered by Robert Merrill for the best new one-act opera in English in which the baritone wins the girl. The only rules governing the contest are that the heroine must be won by the baritone, who must not be a villain. En-tries should be mailed to Mr. Merrill at 48 West 48th Street, New York City.

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THE ETUDE MUSIC MAGAZINE

A PRIZE of one hundred dollars is offered by the New York Flute Club for a composition for flute and piano. The contest closes January 15, 1948, and all details may be secured by writing to Lewis Ber-trand, Chairman, 18 East Forty-first Street,

A PRIZE of one hundred dollars is offered J. Fischer & Bro., under the auspices the American Guild of Organists, to the composer of the best composition for the organ submitted by any musician residing in the United States or Canada, The deadline for submitting entries is Jan-uary 1, 1948, and full details may be secured by writing to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y.

nounces the Fourth Annual Competition of the Ernest Bloch Award for the best new work for women's chorus based on a text taken from or related to the Old

Testament. The award is one hundred and dollars and publication by Carl Fischer, Inc. The closing date for entries is November 1, and all details may be secured by writing to the United Temple Chorus, the Ernest Bloch Award, Box 726, Hewlett Long Island, New York.

THE PHILADELPHIA Art Alliance announces the twenty-third annual Euryd-ice Chorus Award for a composition for women's voices. The prize is one hundred dollars. The closing date is October 1, 1947; and full details may be secured by 1947; and full details may be secured by writing to The Eurydice Chorus Award Committee, Miss Katharine Wolff, chair-man, % The Philadelphia Art Alliance, 251 South 18th Street, Philadelphia 3, Pa.

New and Distinctive Master Recordings (Continued from Page 550)

anything but a high-fidelity machine it Concerto Op. 37, No. 3, Beethoven. does not efface the recent Stravinsky set in which we find more of the ballet's music than Ansermet plays. The latter is more expressive than the composer in the slow sections, but his conception of the Infernal Dance is tame compared to either Stokowski's or Stravinsky's . . Virgil Thomson's music for the documentary film, "The Plough That Broke the Plains," ranks among the best scores written for the movies. Using a hymn like Old Hundred and several cowboy songs, he wisely did not treat his borrowed material conventionally but instead gave it new significance and meaning.

tra, conducted by Arthur Fiedler. Victor climax itself.

Menotti: Sebastian-Ballet Suite: The 110, Beethoven. Robin Hood Dell Orchestra, conducted by Dimitri Mitropoulos, Columbia set X-278. The ballet "Giselle" according to Beau-

mont is the only ballet "which has an unbroken tradition of performance since its first production (1842)." Musically, apart from the stage action, it is too reminiscent of older and more famous scores for its own good. The suite, arranged and deftly performed by Lambert, will appeal to dancers and followers of ballet. . . . For orchestrated Chopin, this new arrangement seems satisfactory. "Les Sylphides" is, of course, a ballet favorite, but the music apart from the theater is preferable to most in the original piano versions. Performance and recording here are capably handled. Menotti's Sebastian may be music of the It is obvious that the damper or sus-

Abravanel, Columbia set 683. Columbia set OP-25

The Techniques of Namuer Pedaling (Continued from Page 590)



The Pedaling of Trills

The resonance and reverberation response created by the pedal can prolong a trill to total diminution, or to the quantity desired, long after the fingers have been released from the keys, Prolonging arpeggios with this same unnenally hequitiful effect may be accomplished in the same manner. Example: Cadenza to first movement



The Pedaling of Rests

Since rests do not always signify com-Adam: Giselle-Ballet Suite: The plete silence, abruptness of single notes, Royal Opera House Orchestra, conducted chords, and the ends of phrases and by Constant Lambert. Columbia set pieces may be overcome by holding the pedal through, or partially through, the Chopin: Les Sylphides (arr. Anderson rests. The pedaling of rests or pauses in and Bodge); The Boston "Pops" Orches- climaxes adds to the intensity of the Example: L'istesso tempo di Arioso, Op.



theater, yet unlike the above suites it is taining pedal is an ally of touch in maklistenable on its own without reference ing possible greater power, brilliance, to the action of its story. As one writer precision, security and fluency, punctuhas said, "it is music that should have ation, and innumerable special effects. a wide appeal apart from the ballet." Its use is a subtle art based upon a thor-Mitropoulos does full justice to this suite ough knowledge of musical theory and a and the recording is realistically handled, sensitive ear; for listening habits develop-Weill: Street Scene-Excerpts; sung by pedal habits. Every competent teacher members of the original cast, ensemble will lead his pupils to an understanding and orchestra, direction of Maurice of the laws governing the actions and uses of the pedals so that they may be Verdi: La Traviata; Adriana Guerrini applied correctly and freely. Research (Violetta), Luigi Infantino (Alfredo), and experience, guided by a highly Paolo Silveri (baritone), and others with trained ear, will develop a mastery of the chorus and orchestra of the Rome Opera inexhaustible conveniences which the House, direction of Vincenzo Bellezza. pedals afford. In fine pedaling is found the poetry of pianism

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Dr. John Finley Williamson, President of Westminster Choir College. Seth Bingham, Associate Professor of Music at Columbia University, and Organist of the Madison Avenue Presbyterian Church, N. Y.

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